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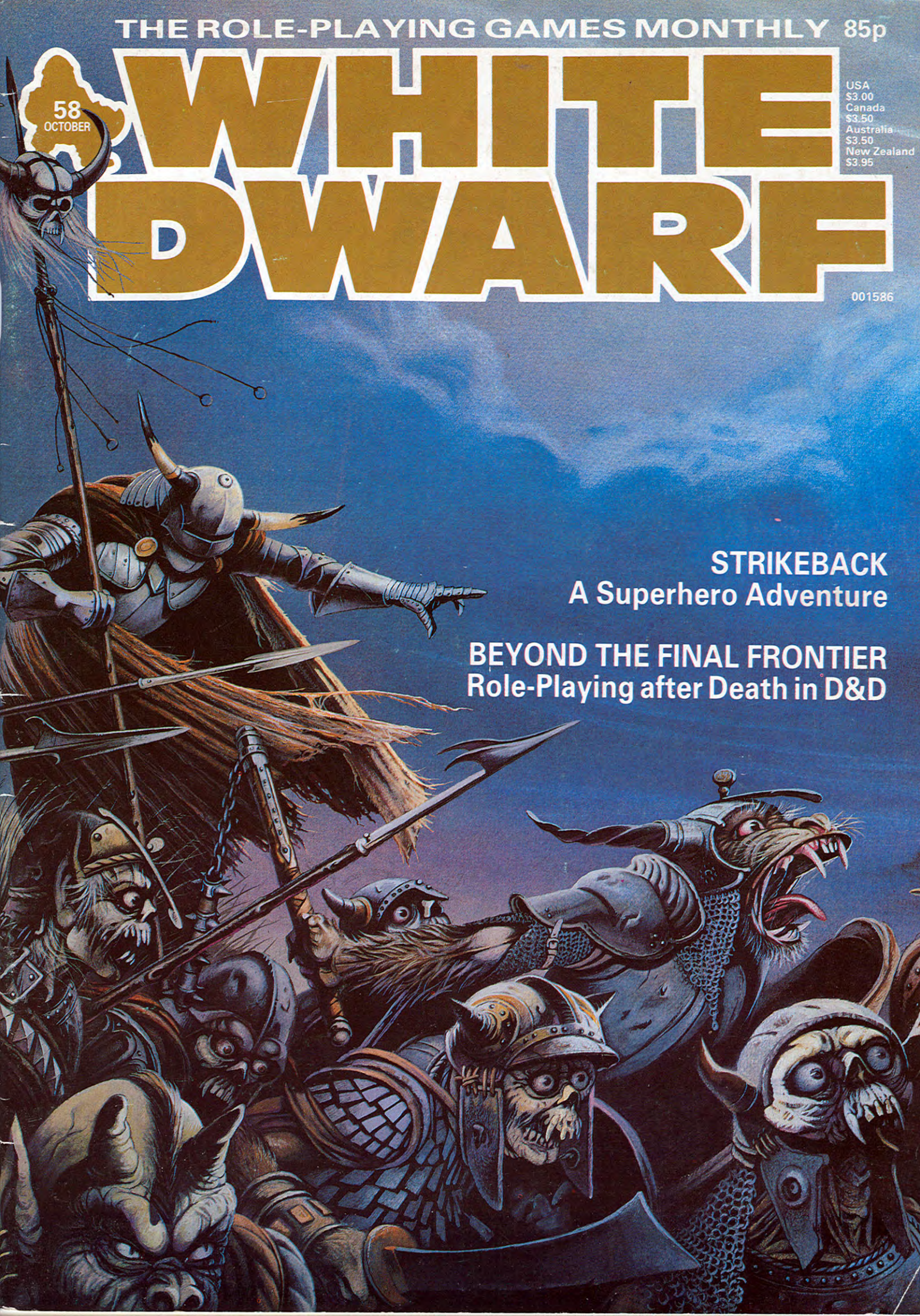

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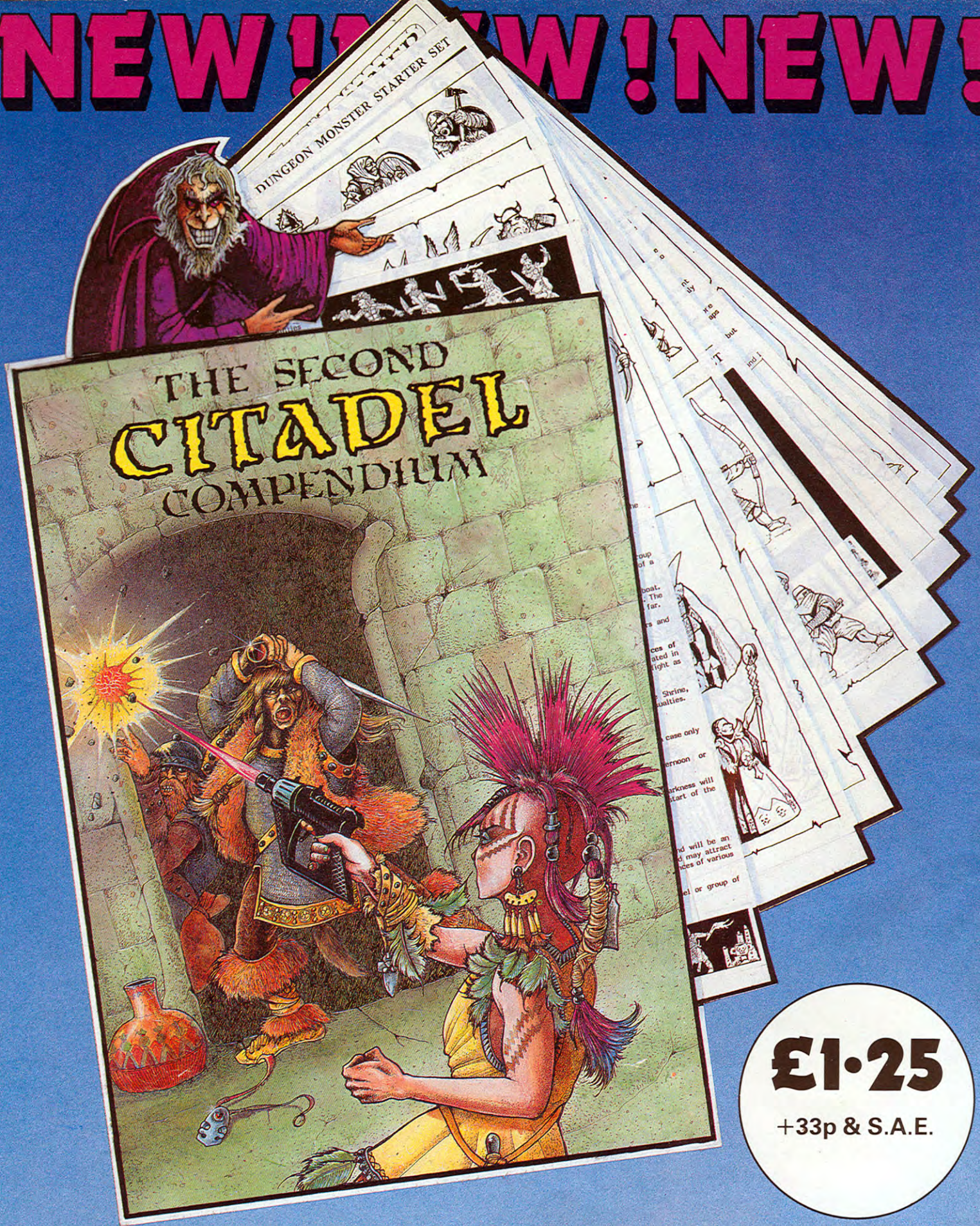

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Here's TB and I enjoying our two-week HACKAGE TOUR in sunny Skegness. We made lots of new friends in the Sandcastle Competition yesterday (that's Sid and Doris in the photo!), and this morning Teddy won the Surfing Cup with his very imaginative interpretation of "Hanging Ten".
All those bodies came in useful, too, for our beach barbecue later on; pity no-one stayed for the main course - perhaps the meat was too fresh .....? But the fun has to stop somewhere, and we're zapping back tomorrow to play in Agaroth's STAR TREK game. I think I know who I'm playing - I'm the only one with pointed ears!
Beam me up, Grotty,

Gunatha & Teddy

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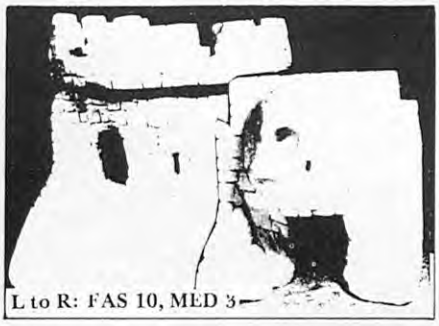

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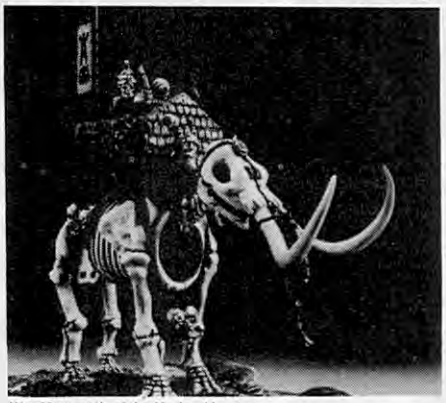

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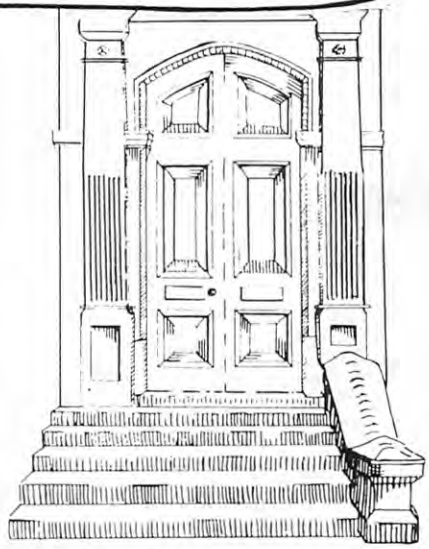

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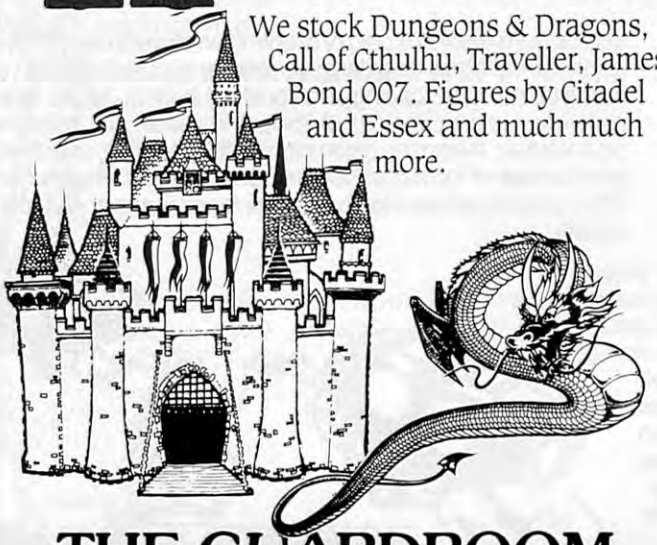

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Issue 58 October 1984

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For the second year running, *RuneQuest* has pipped *AD&D* to win the *Games Day Award* for *Best Role-Playing Game*. But behind the scenes, *Chaosium* have done a deal with *Avalon Hill* that results in *Avalon Hill* manufacturing the game. *RQ3* is bigger and better than before but – the price on import will be nearer £40 than £30! *Avalon Hill* have also decided to terminate *Games Workshop's* licence to print *RQ* in the UK, although they will be responsible for importation and distribution.

Needless to say, if *RuneQuest* wins the award in 1985, *Avalon Hill* will have the old supporters to thank, as I can't see too many new people coming in at the new price.

Ian Livingstone

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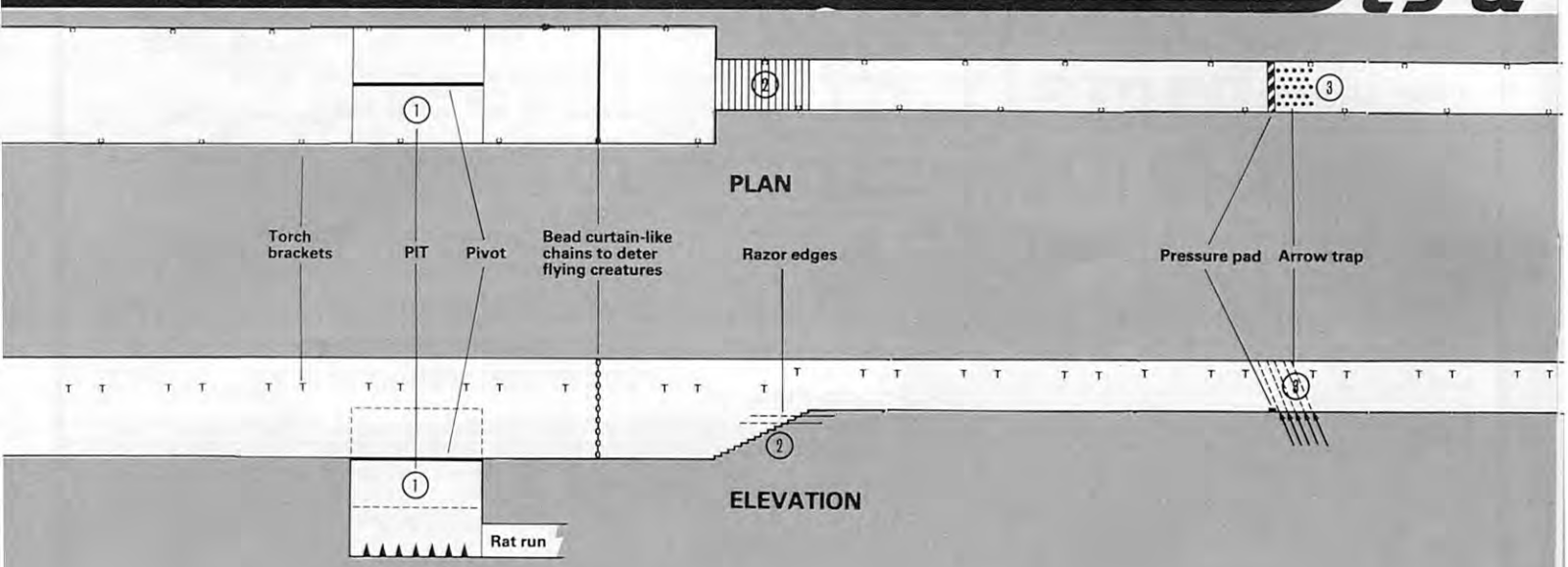
The Pitfalls of Designing Traps in AD&D and *It's a*



Unfortunately, traps are all too often used as an alternative for encounters with living (or undead) beings, where they should be adding spice. Overuse of traps and overkill all but murder the campaign; dungeons become dull, repetitive, or simply lethal, as the DM slips in a quick pit, because the party has pulped his collection of carefully prepared ogres, by dint of a well-managed cave-in. This must not be allowed to happen; fantasy role-playing is certainly about fun, rather than realism, but the logic of those parts of the campaign (or single adventure) which border on our mundane, and non-magical world, lend credibility to the wierder aspects of the fantastic one. The ideal trap is simple in operation, yet unexpected. These are the most difficult to devise – or solve! The ideal trap should also have an uncomplicated disarming mechanism, or safe circumnavigatory path. While this may seem rather convenient for the party (even bearing in mind that the role of the dungeon is to entertain) it is based on sound commonsense; somebody/thing(s) must have placed the trap.

WHY?

This question need never be explained as far as the players are concerned (although that's half the fun) but it must be absolutely clear in the DM's mind if he is to order his world convincingly.

TYPES OF TRAP

Traps are of two types; 'offensive' and 'defensive'. A defensive trap is designed to protect a specific area from intruders; usually a store of foodstuffs or valuables. An offensive trap is intended to capture specific targets, or kill specific prey (most meat is better kept fresh until needed, however). In the context of *AD&D* and *RQ* it is often the case that we lose sight of the original purpose of traps; to catch food. Why should a giant not supplement his diet of stringy mountain-goat with the odd adventurer? Why miss out on 'shoulder of man', 'troll meuniere' or more simple fare such as 'squelched hobbit' when a few well-baited traps would secure the main ingredients, even when he is not at home to throttle the little things when they appear...

The defensive trap is the more usual mechanism encountered in the dungeon. Such a trap can be designed to deal with uninvited interlopers in a variety of ways; it can kill, incapacitate, or smear them all over the walls. The last category is only appropriate to an area where access is not a consideration, or where the owner is unlikely to visit the site for some time; a tomb provides a good example. Such traps have no real place in a dungeon. Not only do they fail to excite the players but, rather than curing hackitis, they make the party reluctant to come out of doors. When they do they are not sensibly cautious, as they should be, but paranoid – unable to seize the opportunity, even when it ambles up to them. Such killer traps have their place in one-offs, like *Tomb of Horrors*, but in longer-term adventures where they kill off, almost arbitrarily, characters that have become 'alive' through weeks of play they should be used with caution. Getting characters to involve their players emotionally in their plight (or fortune) is the DM's most difficult and rewarding task. A good deal of time is spent in *AD&D*, and in *RQ*, with rune-priest level Chaos-crunchers, trying to recapture the total identification with characters of the first few weeks of adventuring. This is not to say that characters should not die, but when they do it must be as an inevitable consequence of the player's own imprudence or avarice, not a capricious die-roll.

The good trap has credibility; a mage, off looking for beholders' eyes, will set a more potent trap than a third-level fighter either because he has more to protect or to spend, or because he has had more time to make a greater number of enemies. What the DM must realize, and players might discover, is that not all traps will be intended to deter or destroy humanoid intruders. Even low-intelligence creatures of great strength will have to be excluded from the area protected by a trap, or a series of traps. The use of a trap suggests a lack of, or insufficient number of, intelligent guards or semi-intelligent, programmable guardians such as golems. Thus, a number of traps in sequence might be advisable to cover most contingencies.

Traps have the major disadvantage that once they have metaphorically 'shot their bolt' they are useless. Some traps reset themselves. The danger here is that someone/thing may observe the trap in the act of repriming itself, and hence escape its effect. Thus, flights of traps should be common; each with some form of disarming mechanism so that the owner and his friends (if any) can pass freely. Traps suffer from the drawback of all machines; the inability to differentiate between friend and foe. The major advantage of a trap lies in this very fact. The trapper, and any he may wish to be immune to his traps' harmful effect, will know the safe way through, others will not. The major advantage of a trap over guards is that a trap can be neither charmed, nor bribed.

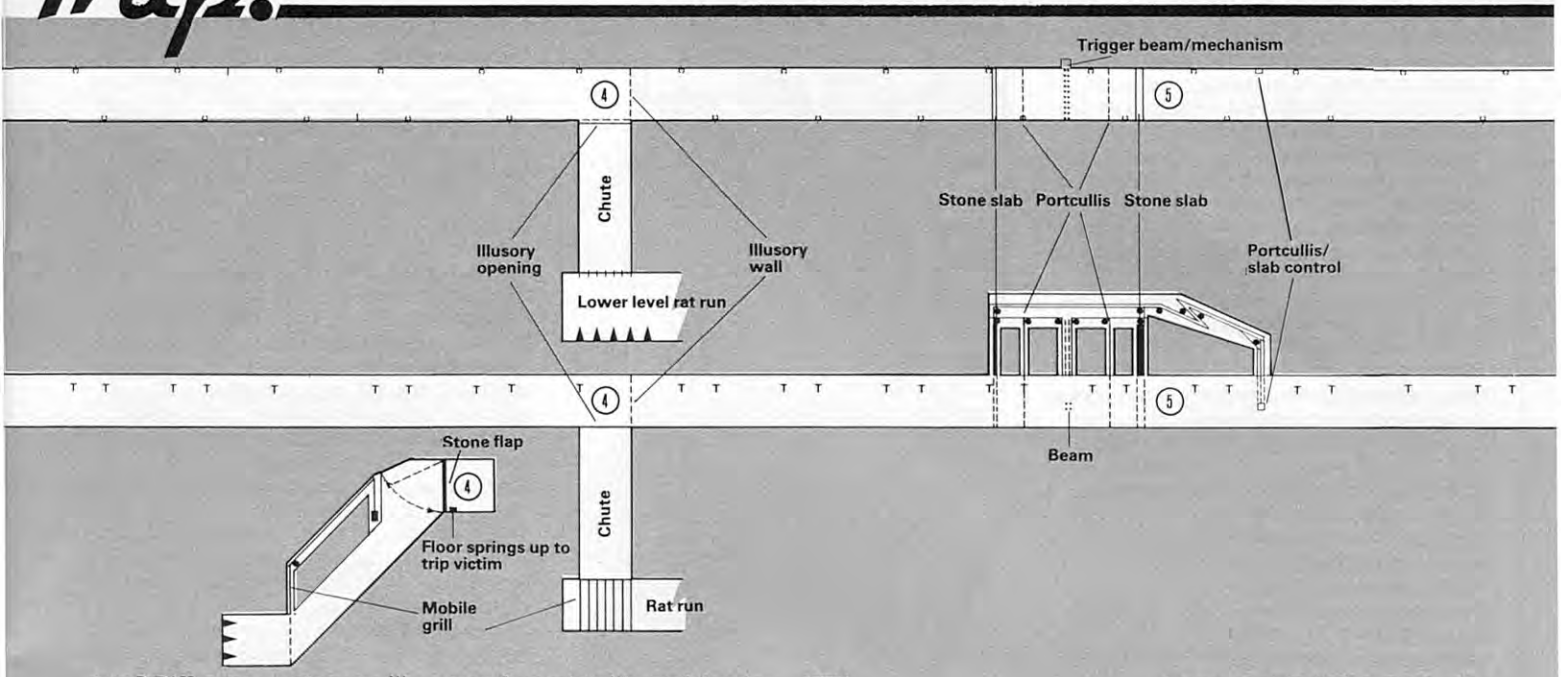
SETTING TRAPS

There are innumerable methods or devices which can be used in setting traps. Every DM will have his favourite. I would not presume to give an exhaustive list of permutations of missiles, pits or blades because I could not possibly think of 'all' of them; but here are some points for the DM to consider when designing traps:

1: Ask youself *who* set it, *why* it should be where it is, and *how* it is reactivated – if at all. If it is not reset remember that the party might find it already 'tripped' if, or when, they get there.

2: *Who* or *what* is it designed to kill or incapaci-

Trap!



tate? Different creatures will require different baits, and different methods of despatch.

3: Ask *who* needs to pass the trap without triggering it, and what type of failsafe mechanism is required. No trap should be able to be circumnavigated as a matter of course. The safe route should be sufficiently unusual to prevent accidental discovery.

4: The neater the better. A trap should not leave too much 'mince', as this may arouse the suspicions of even the most unintelligent of dungeon-delvers, and lose the element of surprise. The good trap leaves no splinters of bone or 'lumps of flesh' to delineate its area of effect. A simple post-operative pit may solve this problem; safer is the employment of carnivorous scavengers to provide a waste disposal service.

5: In certain circumstances it may often be better to capture intelligent intruders rather than kill them immediately. They may be able to provide news and could certainly be persuaded to tell of any compromise of security.

6: Some intelligent monsters would undoubtedly set traps to catch food; most would rather keep this alive for as long as possible. Some might conceivably construct (or have constructed) more elaborate traps which would 'process' prey by draining blood etc. (*NB*: Troll should be cooked immediately.)

7: A series of traps would be more efficient than isolated large ones. A crude, larger trap for unintelligent blunderers, a hanging curtain to deter flying creatures; both these cases are helped by the narrowing of the passage. Subsequent traps would deal with more intelligent creatures and would need to be increasingly subtle and decreasingly obvious. Prisoners could be used to test the efficacy of such sequences.

8: Magic incorporated into traps, particularly illusions, can be devastatingly effective. It should, however, be used with extreme care as it makes the trap so easily detectable.

9: Don't just let the thief roll to see if he can remove a detected small defensive trap; have him describe what he is doing. Keep him on his toes with missiles fired at the lock from elsewhere in the room, spikes rising through the floor, secret compartments.

10: Set traps that require to be crossed one at a time, to break that phalanx-like marching order. Make it necessary to scout ahead.

EXAMPLE TRAP SEQUENCE

The whole passage is the main entrance of the underground dwelling of Zarash, a high-level fighter, who has made, in his professional career, a large number of enemies. As can be seen, he is not overfond of visitors. Damage details have been deliberately omitted, so that the whole can easily be incorporated into any system. The corridor illustrated shows how a number of very simple traps can easily be combine effectively.

KEY

1: The pit, which opens the sequence, is covered by a centrally-pivoted stone slab. Any imbalance of more than 5 pounds weight on either side of the pivoting axis will result in the unfortunate intruder(s) being dropped into the pit with its vertical spikes. The safe path across it is right down the centre of the pivoting axis (about 1" wide). Only one person at a time will be able to cross the pit with any safety. The slab needs to be reset by hand (Zarash has some guards). Both these factors mean that in the case of a concerted attack, the passage could be quite easily defended. Rats remove the accumulated corpses, and there is little, or no smell.

2: More than 2 pounds pressure on each step triggers the head-height razor edges. The fifth step triggers the first blade, and the sixth step, the second. This one tends to be messy, but most of Zarash's enemies know about it anyway. This is also true of the arrow-trap which follows it.(**3**).

4: That is why he had the chute-trap constructed (at considerable cost; what with having the *permanet illusion* cast, murdering the workmen, and having the architect assassinated...). Unknowledgeable intruders see the passage turning right and, naturally enough, turn right. The thin wall which in fact blocks their path lifts (rather like a cat-flap), and a three-foot section of the floor lifts to trip the victim up, or down, rather. Any friends following immediately behind the character concerned, would hear a scream, and observe the victim vanishing suddenly from an otherwise unchanged corridor, seeming to stretch before them. Once again rats remove any bodies. They are prevented from ascending the chute by a grille, worked by a simple counterweight. When the flap opens, so does it. When the flap closes, the grille does likewise. The trap is evaded by simply walking through the illusory wall which blocks the real passage. Characters should not be allowed a saving throw against the illusion unless they touch the 'wall', – or throw something through the 'wall', and see it disappear.

5: The last trap is designed simply to hold anyone breaking the infra-red beam, set at a height of 2 feet. This is hidden from infravision by keeping torches continually alight in this section of the passage, as well as Zarash's rooms.

The principle behind this is that anyone getting this far is most definitely worth talking to.

FINAL NOTE

Whatever methods the DM might choose, if he understands the hows, whys, and wherefores and trades convenience for rarity in placing his traps, he will avoid the pitfall of boredom, for either himself or his players, and can only enhance his milieu by including traps.

Finally, might I recommend *Grimtooth's* reference work on traps for the fraught DM.□

LANDS OF ADVENTURE
FGU **£8.95**

Lands of Adventure is a new fantasy role-playing game from *FGU* which attempts to use an historical setting for campaigns. It consists of a 32-page rulebook and a 28-page culture pack, with details of Medieval England and Mythical Greece. There is also a blank character sheet which can be copied.

Characters are generated by a process of rolling and computing around 13 characteristics. These are then used to give skill bonuses in 10 different areas. One of the biggest problems with the rules is that the skills section is just a list of possible skills in each area (ranging from the usual adventuring skills to craft skills like Bee Handling). The rules would have been improved greatly if a chapter on skills had been included.

Combat is strange with some very simple elements eg, all non-critical hits from a given weapon do the same amount of damage, and some complicated parts like the three types of 'hit points': energy points, body points and life points. All combat actions use up energy points, and hits can be taken on energy points or body points. Like most systems, shields make you harder to hit, and armour absorbs damage.

The best part of the rules is the magic system which uses a series of elements which the magician combines to cast a spell. This allows a multitude of different spells to be cast and the individual magician to have a lot of control over what spells he or she knows. If the players or GM do not want to go through the process of calculating the difficulty of various spells (which doesn't take that long) there is a list of standard spells ranging from blast spells to an *enthrall* spell. The spells are cast by succeeding in a skill roll for the particular spell and, if appropriate, the target is allowed to try and resist.

The culture packs contain details of various cultures, eg the Mythical Greece pack has sections on the gods and goddesses, what skills are allowed plus extra ones, animals in the religion and a few small bits like weather. I feel the idea of the culture pack in only 14 pages is completely useless, it contains very little information and what it does contain is mostly available from good reference books. If you want to see a campaign in one of the areas in these packs you will need to do a lot more work to get a playable game, and if you don't want to use these packs they are a complete waste. One good thing: they contain indices to each pack and the main rulebook.

Overall, I cannot see who the game is aimed at. If it is for beginners as an introductory RPG it needs a lot more explanation in the rules on how to play the game. It could also do with an introductory adventure rather than just adventure ideas. Experienced gamers will probably have become too used to an existing game system to justify switching to *Lands of Adventure*. Coupled with the expensive price it is a classic case of far-too-little, far-too-late.

Presentation:	6	**Complexity:**	6
Playability:	5	**Rules:**	4
Overall:	5		**Richard Clyne**

In Open Box, *science fiction and fantasy games and rulebooks currently in the shops are reviewed by independent authorities.*

OPEN BOX

MIDDLE EARTH ROLE-PLAYING **£6.95**
BREE AND THE BARROW DOWNS **£4.95**
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Middle Earth Role-Playing (*MERP*) mirrors the consistent high quality one has come to expect from *ICE*. *MERP* is a complete role-playing game very much in the tradition of the more complicated (and expensive) *Rolemaster/Loremaster* system. It bears many of the hallmarks of what one can recognise as an 80's generation RPG, attention to detail and a logical easy-to-follow games system. The system itself, although billed as for 'those have never experienced the thrill of fantasy role-playing', is rather complex when compared to its competitors such as *Basic D&D*, however, it looks like being far more satisfying than the rather too antiseptic and refined *D&D*.

The rulebook starts with an introduction to role-playing, a glossary, and an explanation of die-rolling. The second section actually begins to develop the system by describing the various choices of race, professions, and background; it also explains how to document the character from the outset and how the character can gain experience and advance in levels. Section three deals with character creation and is quite involved. This is where your problems start, the tables are in an earlier section so it is annoying when you have to constantly refer back to them.

The attributes are pretty standard, merely replace Dexterity with Agility and Charisma for Presence for example. The stages through which the character is generated are clearly defined and easy-to-follow, if a little long and, it is illustrated by the creation of a sample character, Varak. Following Varak makes it easier to understand the more complex ideas such as encumbrance penalty!

The fourth section looks in depth at the setting of the adventures and how to prepare a scenario for the players. A fully detailed glossary of the major denizens of Middle Earth is included as is a guide to encounters, temperature and how to deal with poisons and healing. The fifth division is entitled Action in the Strategic Environment and covers strategic character movement (by map) and a multipurpose random event table. The sixth section deals with tactical movement, combat and spell-casting and is littered with helpful examples. Section seven contains the spell list, some 40 in total and the all important tactical and combat tables. Following this section are the basic tables, the nuts and bolts of the system (20 pages of them!). Some of the critical hit table comments are a real hoot... 'shot through both ears. Hearing impaired, dies instantly. Awesome shot.'!! The last chapter gives you an introductory scenario in the Trollshaws area, which is very good.

The *MERP* boxed set contains the book, together with a map booklet, dice and a counter sheet which has the details of characters and monsters on the reverse. The boxed version is £3 more expensive than the book, hence it isn't terribly good value.

To conclude, *MERP* is a well conceived, reasonably well written system. I can't say its easy and ideal for beginners but I can honestly recommend that you try it. *MERP* certainly gets my vote as the best new RPG this year; in fact I've not been so impressed since I first read *Call of Cthulhu*. The system is also geared to readily accept other *Rolemaster* spin-offs and recommends them often. For an important game the price is just right – very good value!

Bree and the Barrow Downs is the first of *ICE's Middle Earth* adventure modules for *MERP* and *Rolemaster*. It is a 32-page booklet with 6 full colour maps. Geographically, Bree is sited on the east side of the Brandywine River from the Shire, and includes the haunted tombs of Carddan and the Edain Kings, the bandit Cormac and a number of wild beasts.

Format-wise, the booklet is not dissimilar to the other larger *Middle Earth* series. An extremely useful FRPG system conversion table is included which will make translation very much easier.

The history of Bree together with economic details is considered together with politics and personalities.

The Barrow Downs have an exhaustive listing of the contents of all the Barrows, covering 7 pages with attendant maps. Charts and tables include healing herbs, NPCs and wild animals.

Bree and the Barrow Downs is not really a scenario or sourcepack – it falls in between. Some questions spring to mind – why *Bree and the Barrow Downs* for their first close look at Middle Earth? Why not the Shire or Minas Tirith? The authors have decided not to look at Middle Earth in its most popular period – the War of the Ring. The Barrow Downs present only a smash and grab basis for scenarios, even then you would

need a small army to get out alive! The colour maps are useful, though.

	Book	Box	Bree and the Barrow Downs
Presentation:	9	9	9
Playability:	9	9	-
Enjoyment:	8	8	7
Complexity:	7	7	-
Content:	9	8	5
Value:	10	5	5
Overall:	9	7	6

Jon Sutherland

Q MANUAL
Victory Games **£7.95**

The *Q Manual* is a supplement to *Victory Games James Bond* RPG. With the 007 rulebook covering so little of the equipment that the budding spy could desire, the *Q Manual* comes as a useful, if not indispensable aid to the GM and players of the game. The largest sections in the manual cover weapons and vehicles – the 'standard' range of equipment for Q Branch. The weaponry section will be especially useful for GMs who wish to equip villains with something more than the standard weapons in the Basic Rules and more appropriate for foreign agents.

Vehicles are, to a large extent, taken from modern ranges with very few of the 'classic' vehicles of spy movies being covered. There's an inordinate love of Japanese, American and French cars which have very little place in the game even if Bond does zip off to exotic foreign locations – after all, he is supposed to be a British agent!

Gadget lovers will have a field day with this volume, which should prove useful even to non-007 spy gamers due to the wide range of accessories covered and the amount of detail given to them. Many of the items listed in the *Q Manual* are also illustrated, and a nice touch as far as presentation is concerned are a few colour stills from the Bond movies. For gamers who want to develop or adapt real facts and figures into the game, details on how to get the stats for weapons and vehicles are given in a useful section at the end of the manual. For ease of reference, the equipment is also presented in summary tables (which are readily detachable due to the glue binding, even if this is not intended!).

With even the famous Aston Martin DB-V detailed, the *Q Manual* is a very good value addition to the game, the catch being that it is almost essential for playing 007 satisfactorily.

Presentation: 7 **Usefulness:** 9
Overall: 9 **Bob Neville**

STAR TREK - the Role-Playing Game
FASA **£9.95**

Role-playing on the Final Frontier; it's been a long time coming, but the wait appears to have been worthwhile. *FASA* have put together an excellent game, worthy of being the 'official product'.

For your money you get an illustrated 128-page rulebook, a set of deck plans for the Enterprise and a D-7 type Klingon Battlecruiser, a scenario booklet (three scenarios), a black hex map and counters (for any battles). The rules are quite well presented and profusely illustrated, mainly with stills from the series. They cover character generation (of course), skills, shipboard systems, the 'Universe' background (as if any Trekkies needed reminding!!) and combat. Character generation uses d100's to produce seven attributes in a conventional manner and then a skill development process, similar to that in *Traveller*, consisting of Academy training and a number of terms of service. Skill levels give die modifiers to rolls required to achieve success at a related endeavour or give a level which the player must score under on d100 in a form of saving roll. The skill tables are quite comprehensive, ranging from essentials like computers and Warp drive technology down to non-native psychology and vocal music.

Ground combat is covered in great detail using a derivative of *FASA's* earlier *Grav Ball* system (not a great success in this country). A square grid regulates movement via Action Points with a table of costs. Weapons from the good old Phaser I to Disruptor and Phaser rifles are covered, which are *absolutely deadly*. Players used to 'risking' a hit by Advanced Combat rifles in *Traveller* or because they 'know' it cannot kill them are in for a shock (and not before time).

Space combat is where the most original rules appear. For the first time space combat can be role-played instead of being transferred to a board game (though you can still do this if you wish). Each player takes the part of a Bridge Officer on a Starship with responsibility for his control panel. Thus the ship's Captain decides in principle how he/she wishes to manoeuvre and fight; the Scienc Officer rolls for sensors and other instruments; the Helmsman aims and fires the weapons; and so on. Therefore each player gets to play a vital role in any combat (for example, the Captain may order an attack by Phasers on a certain enemy ship whereas what might actually transpire is that the Science Officer locks on to a previously unseen ship closing for a sneak flank shot; the Engineering Officer cannot generate enough power to arm the Phasers and keep the shields up ('the engines canna take it, Captain!') and opts for the shields; then the Helmsman decides to fire Photon torpedoes instead!!!).

The scenarios provided are reasonably detailed and fairly thought-provoking, involving some well-known heroes and villains.

The main 'problem' with *Star Trek* is that many RPG'ers have grown up with *D&D* or *Traveller* and are anti-social paranoid psychotics who slash/shoot first and (maybe) ask questions afterwards. This terrorist approach will not work in the *Star Trek* Universe.

Games Workshop publishes a UK printing of the basic set (minus the deck plans, but you can always use the splendid 15mm boxed deck plans) which has brought the price down to its present level.

There are now a host of 'extras' available for the system including more scenarios, ship recognition manuals, a gamesmasters screen, as well as supplements concentrating on Klingon or Romulan character generation, ship construction and starship combat. None of these are really necessary, but 'flesh out' the game for those who crave more. In the rating below, numbers after a slash refer to the game system using all or most of the supplements available.

Star Trek the RPG is a worthy addition to the SF role-playing genre and I highly recommend it.

Presentation: 8 **Value for money:** 7/9
Playability: 9 **Complexity:** 5/10
Rules: 9 **Overall:** 9

Russell Clarke

Critical Mass is a regular fantasy and science fiction book review column by Dave Langford.

Into the Jungle

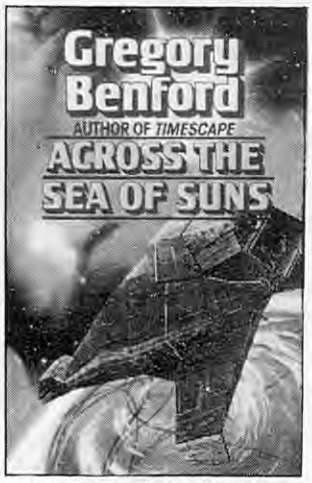
'The reviewing of novels is the white man's grave of journalism,' wrote Cyril Connolly in 1929: 'it corresponds, in letters, to building bridges in some impossible tropical climate. The work is gruelling, unhealthy and ill-paid, and for each scant clearing made wearily among the springing vegetation the jungle overnight encroaches twice as far.' Correct in every detail; and with my blunted machete, here I go again.

Gregory Benford's *Across the Sea of Suns* [*Macdonald* 399pp £8.95] is a fat, impressive demonstration that one can do ultra-'hard' SF with every rivet placed just so, and still write well. It helps if like Benford you're a professor of physics... This sequel to *In the Ocean of Night* features extraterrestrial and machine intelligence, grittily credible star-travel, and a powerful sense of inhospitable alienness: the machines don't *want* evolved organic life. Benford fans will recognise the invaded-Earth scenes as his praised 1981 story 'Swarmer, Skimmer', itself a prolongation of the 1972 'And the Sea Like Mirrors': a thrifty author. Nitpick: the occasional passages of condensed description/dialogue, with no paragraph breaks, make heavy going.

Benford's *Against Infinity* [*NEL* 251pp £1.75] is also hard SF, a sort of *Moby Dick* set amid the terraforming of rustic Ganymede, where colonists with Hispanic names and sub-Faulkner/Hemingway speech patterns hunt the roaming, tunnelling Aleph. This is an inconceivably alien quasi-machine, ever-changing, carefully not described in detail ('alabaster in parts and in other oozing an amber, watery light'): highly effective. I was less keen on the Faulkner/Hemingway plebs on Ganymede – like Asimov's point-for-point translation of the Roman into the Galactic empire, it doesn't quite ring true. Good, thoughtful novel, though.

A very good one: *Mythago Wood* by Robert Holdstock [*Gollancz* 252pp £8.95], opening with his award-winning short of the same name. The mythagos – elemental myth-images born from the race mind in ancient woodlands – are earthy and real, refreshingly new to fantasy. No standard props of dragons and unicorns: Holdstock is working with red-hot archetypes of British/Celtic myth, as his hero follows a dream into the entire legendary universe hidden in three square miles of primary woodland, and finds his own personal story becoming the stuff of legend. Powerful, impressive and magical, it deserves all manner of awards.

Unicorn have released another horde of fantasies, two of them classic: *Jurgen* by James Branch Cabell [288pp £2.95] is on my Ten Best Fantasy Novels list, the witty, ironic and moving adventures of Jurgen the pawnbroker through history, fantasy and wicked symbolism (which got the book suppressed in 1920!) – don't miss. *Monkey* by Wu Ch'eng-en is even older, from 16th century China, and even more broadly comic in its juggling with folklore: recommended. The newer *Unicorns: Beyond Lands of Never* ed Maxim Jakubowski [166pp £2.50] collects 'high fantasy' from T Lee, J Gaskell, R Chilson, G Kilworth, J A Salmonson, P Ableman, R Pollack, Jakubowski himself, R Holdstock, and me. Like its predecessor it's a patchy collection with fine things in it – like Lee's stylish perversion of the old Maiden, Dragon and Hero story. *The Castle of Dark* [180pp £2.95] is Tanith Lee alone, telling a simple, quick-moving story of the vampire persuasion, possibly aimed at younger readers: doomed maiden trapped in cursed castle must be rescued by magical harpist. Fluid writing and effortless atmosphere make this a success. (But why is there a 'but' in the page 1 sentence 'She was slight, but not tall'? 'Burly but not tall' would make more sense...) Geraldine Harris's *The Children of the Wind* [196pp £2.50] is book two of a tetralogy: *Unicorn* neglected to send book 1, but on the evidence of this one Harris is reasonably – though not wildly – inventive, and puts real effort into making her characters humanly flawed and changeable. The book's better than its blurb, in fact, whose stuff about questing for seven keys of seven sorcerers recalls famous critic Nick Lowe's bitter remarks on 'plot coupons': you know, fantasy heroes have to collect the full set before they can send off to the author for the ending.



Bob Shaw's *Fire Pattern* [*Gollancz* 190pp £7.95] opens with typical smooth compulsiveness: people are spontaneously bursting into flame, the reporter hero is enmeshed in the mystery and his own problems, you can't put it down. This becomes a Shaw Tall Tale, with psi powers and outrageous pseudoscience explaining the auto-combustions; loses impetus on the arrival of not-quite-convincing ETs; and shifts to one man's odd, bleak choice between nuclear holocaust and the loss of humanity's free will. A good read but – in its implications and its appearance from witty Bob Shaw – a slightly depressing one.

Converts by Ian Watson [*Granada* 191pp £1.95] is also a surprise – an out-and-out farce from Watson the intellectual metaphysician. One by one, characters are artificailly 'evolved' into what should be Homo Superior, but end up as, well, comic-book supermen. Some bits really are funny, like the final scene; but often Watson seems to be trying too hard for laughs, or lapses into metaphysical lecturing, where the concepts are no more outrageous than in his 'straight' books. You keep alternating between smiles and groans as you read...

Nancy Springer's *The White Hart* is 'in a class with Donaldson's *Chronicles of Thomas Covenant*, says Marion Zimmer Bradley: I tried not to let this prejudice me against it. Frankly, it seems pretty awful and derivative, pieced together from bits of other fantasies: the life-giving Cauldron from the *Mabinogion*, Elves and their Sea-Longing wholesale from Tolkien etc, the (too easily intimidated) Dragon on its Pile of Cursed Gold from just about everywhere, the invincible Magic Sword (plot coupon) ditto, the Faceless Arch-Baddie from Tolkien, Donaldson and Terry Brooks, etc. The style, alas, doesn't transcend the fifth-hand materials: it's full of dusty rhetoric like 'But it was not for cowardice that Ellid was called daughter to Pryce Dacaerin.' (Conceivably, one wonders, it was because she was his daughter?) 'The stranger lifted a thick green limb for Ellid to creep beneath.' (No, he's not a randy Hulk: after the doubletake you discover the trees mentioned a couple of sentences back.) And more, and worse, and two sequels coming.

Jack Chalker's *Twilight at the Well of Souls* [*Penguin* 304pp £2.50] brings the five-book space opera to a merciful end, and – despite making the blowing-up of the whole universe a rather dull affair – is a better read than the previous three. Isaac Asimov's *The Winds of Change* [*Granada* 330pp £1.95] collects 21 mostly new stories – the best is 31 years old – some being overblown puns deserving of euthanasia rather than reprinting. Thankfully there are a few good pieces; but it's tragic that the title story, whose subject Asimov considers vitally important (he's right), should be ruined by incredibly ham-handed telling. Piers Anthony's *Thousandstar* [*Granada* 320pp £1.95] is an independent spinoff from the forest-annihilating 'Cluster' series; pleasant space-opera though a bit long and a bit prone to tell you the moral of each event on the assumption that you're too thick to see it yourself. Lead character: an alien blob whose method of reproduction is so disgusting, it even disgusts him...

And two reissues. *The Golden Barge* [*NEL* 189pp £2.50] is a nice packaging of Michael Moorcock's first novel, a Peake-style allegorical fantasy about an Angry Young Quest Hero, which reads rather well. *The Space Merchants* by Frederik Pohl – who's just written a sequel to it – and Cyril Kornbluth is the classic SF satire on advertising, still fine fun despite being born in the same year as your ageing *Critical Mass* editor. How does the Connolly quote continue? 'A novel-reviewer is too old at thirty; early retirement is inevitable... their later writings all exhibit a bitter and splenetic brilliance whose secret is only learnt in the ravages on the liver made by their terrible school.' H'mm.□

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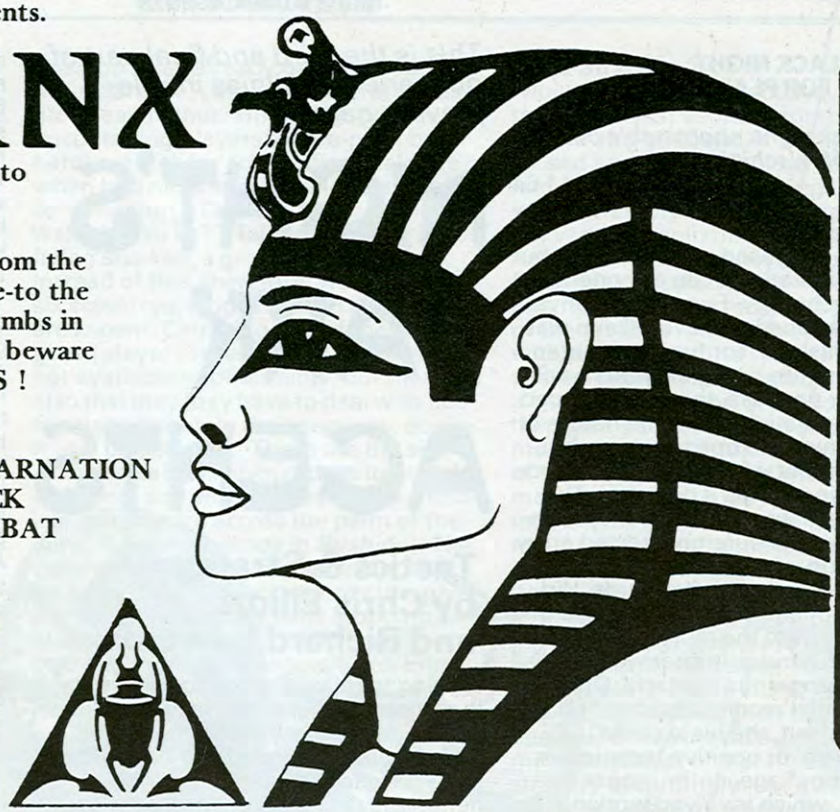

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Ninja Tactics

These were not based on brute force, but on the manipulation of an opponent by applied psychology. Even where physical force was used, the overall aim was always to mislead, confuse or frighten an opponent into doing the ninja's will.

Wherever possible, the ninja avoided direct confrontation, since the nature of their work involved operating in a hostile environment where they would face overwhelming forces if detected. The key to success was therefore thorough preparation, to ensure undetected entry and operation, and also to arrange a reliable means of escape afterwards. Hidden caches of equipment, food, and medicine allowed the ninja to operate for extended periods in enemy territory, and avoid dangerous contacts. Once a thorough initial reconnaissance had been carried out, the ninja could infiltrate using 'yo' or positive techniques, such as camouflage, or 'in', negative techniques, which involved working in the open, but in a disguised form, such as one of the 'seven ways of going'. When operating in this way, the ninja often carried the *rokugu*, or 'six tools'. None were suspicious in themselves, but all could be turned to the ninja's purposes. They were; a short length of bamboo (*uchitake*), rope (*kaga nawa*), rain hat (*ami gasa*), stone pencil (*seki hitsu*), medicine (*kusuri*), and towel (*sanjaku tenugui*). A ninja could obtain employment with a temple as a caretaker or similar, and work to be transferred into the enemy lord's household; return disguised with defeated troops; or infiltrate as an attendant in a procession. (Kunoichi, female ninja, favoured infiltration and seduction, but if you fancy a challenge many male ninja were, like Japanese actors, skilled female impersonators.) When operating 'openly' the ninja had to concentrate for most of the time on appearing to be no more than they were disguised as; a simple monk, a travelling musician, or any of the other covers they adopted. Sometimes such disguises became false identities, maintained for years on end. When infiltrating by stealth, however, or once they were free from observation, they could use any technique or equipment to achieve their aim.

Night was the friend of the ninja; night and foul weather. Driving rain, snow, and fog cut down sound and visibility, and even when these were not present, they would wait for moonless or cloudy nights, and a wind to move the leaves and grass and cover their passage. To ensure maximum night vision, the ninja might remain in darkness for up to 24 hours prior to the mission, hidden in a cave or hole in the ground. They would then pick a weak spot in the enemy's defences, such as an empty room or an avenue of approach considered impossible and thus lightly guarded, and also a psychological moment, such as the hours before dawn, or when guards were coming to the end of a watch and starting to relax. *Crack* ! Something in the camp fire explodes, scattering sparks and embers everywhere; the guard leaps up cursing and hopes that none have lodged in his armour. Spear held at the ready, he peers into the darkness, but can now see only the after-image of the fire, flashing as he blinks... A simple trick, designed to spoil a guard's night vision, but one that could be used to slip past sentries unobserved, or as a distraction to cover another ninja's entry elsewhere. Dogs and water fowl could betray the ninja when disturbed, and were usually poisoned, but frogs and the crickets between the stones of a wall fell silent instead, and needed a different solution. The ninja's skill as a *yogen* (chemist) provided substances which could be spread on the surface of a moat to make the frogs croak loudly for long enough to cover entry, and others which could perform a similar function with a cage of crickets carried as the wall was scaled. During sieges, the ninja were alleged to have used such exotica as the *yami doko* (kite in the darkness), a man-bearing kite, the *kito washi* (human eagle), a cloth and bamboo glider, and the *yagora*, a ferris wheel like machine that could drop a stream of ninja over a wall, but more stealthy approaches were usually favoured. A common entry was by water, and here the ninja could scatter duckweed on the surface, and move beneath the floating mass, breathing through a snorkel. Because of the very humid summer of Japan, buildings had false attics and underfloor spaces for ventilation, into which a ninja could slip, by dislocating limbs if necessary. They could also use the selection of saws, chisels, borers, keys and miniature hammers concealed in the pockets of their costume. Having previously established the location of a victim's *futon* (mattress), they could then be speared through the flimsy floorboards and matting. Such spaces, however, were often strung with threads linked to alarms, triggered when touched or cut. On entry, hinges and sliding doors would be lubricated with oil, water, or urine, to stop them squeaking, and the ninja would cover their mouth with their hood to muffle breathing. Expert at detecting the non-random breathing and noises of feigned sleep, they also used the trick of sprinkling rice flour on a 'sleepers' face. Not enough to wake one really asleep, it would panic someone pretending, who would think they were the victim of some hideous ninja poison. Doors could be locked or jammed shut as the ninja moved through a building, to delay any pursuit.

On completion of a mission, or when detected, the ninja would have to make good an escape. Here, where they were often in view of pursuers, and always racing against time, their ninjutsu was tested to its limits. Much depended on how well preparations had previously been made. Using a springboard or vaulting pole, the ninja could apparently leap walls with a single bound, leaving guards stranded on the other side. Apparently trapped in a tree, they would slide along previously prepared ropes to safety. Ahead of the fleeing ninja is a river. Now he will be surrounded and cut down, or shot as he swims across. Except that he seems to hardly pause at the bank, and run across the water... A hidden ford, the location of the stones known only to the ninja that placed them, and changed from time to time. Guards could also be led through patterns of mines. (Yes, they did have land mines, called *uzume-bi*, and also grenades, called *nage-teppo*.) Smokescreens were also used, and sometimes these were poisonous. To buy time, caltrops would be scattered behind, or in emergencies thrown like shuriken. A wickedly neat ruse was to throw a sha-ken with a small length of spitting fuse attached. It wasn't a bomb or grenade, but few guards took the chance of finding out the hard way. Flash grenades blinded pursuers, and when they were recovered, the ninja would have disappeared. They might simply be a few feet away, curled into a ball, but pursuers were more likely to follow the noise made by another ninja, or assume from the splash of a large stone in the water that their quarry was making an escape elsewhere. How do you catch a sorcerer who can vanish into thin air? Seen in a corridor, a ninja would disappear, actually braced between walls and roof after a single acrobatic leap. Outdoors, they could sit on the bottom of ponds for hours, breathing through a snorkel, hang suspended from the branches of trees using their rope, or bury themselves in shallow 'earths' with only their mouths exposed. Even when trapped in a building which was then set alight to drive them out, they would hug the thin zone of breathable air just above the floor to avoid suffocation, far more dangerous than flames, and then use any available tools to break through the floor to bury themselves in the earth beneath. After their disappointed pursuers had consoled themselves with the thought of the agonising death they must have suffered, they would emerge to continue their work. In all that they did, one of the ninja's most powerful weapons was their reputation for occult powers, which they did nothing to dispel. Ahead of a guard, a stone lantern moves, becoming a terrifying demon breathing fire... *Onibi gakure*, the technique of wearing a demon mask and blowing fire from a tube. (For some idea

of what this must have looked like, try to catch the classic Japanese movie *Onibaba*, where a similar sort of trick is used.) Always remember, be tricky. As that great Occidental sage Bill Tidy once said, 'There's more ways of killing a cat than hitting it with a brick.'

DRAGONS IN THE WATER: NINJUTSU FOR REFEREES

One should be as a dragon lying hidden in the depths of the water; that is, carefully conserving one's energy while observing the progress of events and preparing to act when the right moment occurs.'

I Ching

There were three levels of ninja, the *jonin* (high man), *chunin* (middle man), and *genin* (low man). Ninja ryu (for game purposes the difference between ryu, schools or traditions, and the clans with which they were associated is not important) were organised on the classic cell structure, and although the jonin directed its activities, the chunin acted as cutouts, ensuring that the genin who actually did the dirty work were unable to betray his identity. Because of this structure, the role of jonin is an ideal one for a referee, serving much the same function as a Patron in *Traveller*. In theory, just as the *yakuza* (gangsters) sometimes acted like Robin Hoods rather than robbing hoods, so the jonin was concerned to restore the balance of society by aiding the oppressed, and this can be a useful source of scenarios. In practice, however, even when achieving such worthy aims, they were as subtle and devious, not to say unscrupulous, as ever. Different ninja could be assigned to the same mission without knowing, to avoid treachery, or so that only the jonin who received all their reports knew the true picture. In a variation on this ploy, each genin might be given part of a message which when put together would give them their orders. On occasions, a ninja could be given false information so that when captured and interrogated, they would mislead their captors. It also pays to remember that although we hope that most referees will play jonin as moral if ruthless patrons, that their real-life counterparts were quite prepared to accept, say, a contract to suppress a peasant revolt by arson and terror.

Organising the Ninja

Ninja ryu varied in size, but one of the most powerful, the Koga ryu, in the province of the same name, took in around 50 chunin families, each controlling 30-40 genin. Player characters should start as genin, although you may wish to eventually 'retire' senior characters from active service to become chunin, or even allow them to establish their own tradition, and become jonin of small ryu subsidiary to a more powerful one. Because the ninja were a separate caste (or outcaste) in Japanese society, the clan and ryu were immensely important to them. It is possible to have RPG ninja characters as freelance agents, but better for them to belong to a ryu, as this provides both a ready made background, support, and a source of scenarios through the missions players are given. The *Bushido* rules already have a structure of six clans, A-F, friendly, neutral or hostile to each other. This is a good way of encouraging players to role-play, but hardly makes for scintillating dialogue when two ninja encounter one another on a mission. "Cran A?" "Iye, Cran F, wakarimasu ka?", followed by the zip of flying sha-ken, a groan and a thud. Instead of this, therefore, we have taken six actual ryu, whose special techniques are known. Choosing one of these will give a player a level of expertise or skills not available to other ninja, but means also that they may have to deal with hostile clans to obtain their services, equipment, poisons, etc. These are the six:

Togakure Ryu: Favoured the *tutsubishi* (caltrops) and *shuko*. These were climbing spikes worn across the palm of the hand. (Like the *nekode* in *Bushido*). The band around the hand was metal, and could be used to block sword cuts, giving rise to legends of ninja stopping blades bare handed. In *AD&D*, this can be treated as a skill giving a +1 to 'Effective Armour Class' for each level of expertise. For *Bushido*, treat as a 'Parry' option, with the further option of a 'Second Strike' attack or the 'Lightning Strike' okuden to represent a follow-up atack with the other hand.

Kyushin Ryu: Known for their unorthodox use of standard weapons, especially spears (*bisento*). Players and referees should use their imagination here, and allow a better chance of success when, say, throwing arrows.

Fudo Ryu: Specialists in iai-jutsu and shuriken-jutsu. Rather than restrict these techniques (or any others) to a particular ryu, it will probably be better to give a bonus reflecting greater practice and superior technique. Don't make this too generous, though, or you'll give an unfair advantage over other ninja or non-ninja characters.

Gyokku Ryu: Expert in *yubijutsu*, or nerve strikes. In *Bushido*, this can be treated as the 'Precision Strike' okuden, bare handed.

Koto Ryu: Users of *Koppojutsu*, bonebreaking technique. It is difficult to simulate this in *AD&D*, as hits are not taken on individual locations, but for this skill and yubijutsu, which could also disable limbs, you can opt to aim bare-handed attacks at limbs (except the head for koppojutsu) and then apply the Monk rules for stunning opponents. On a koppojutsu attack, the limb will be 'stunned' for only as many rounds as the level of the attacker, but also suffer the optional ½HP damage per level. In *Bushido*, treat koppojutsu as an okuden of *atemi-waza*, giving an increased chance of critical success, and then using the optional rule on broken limbs on p65 of Book 1. For example, an adjusted BCS of 15-24 normally scores a critical success on a roll of 1 or 2. Using this technique, that becomes 1, 2 or 3, and so on for higher BCSs. It can be used in both strike and grapple attacks.

Kusunoki Ryu: This ryu had a vast network of spies. They are therefore ideal for referees to use as a neutral 'NPC' clan, who operate as information brokers.

Each ryu should be friendly to one other (except the Kusunoki Ryu), neutral to the Kusunoki Ryu and one other, and hostile to two.

Ninja Strategy

Ninjutsu, properly practised, was far more than just esoteric combat techniques and gadgets. At its highest level, it used applied psychology to manipulate an opponent into doing the ninja's will, preferably without being aware of it. Even the genin on a mission relied heavily on practical psychology to confuse, mislead, distract or frighten his enemy. This is the most difficult aspect of the art for a referee to come to grips with, and beyond the scope of this article to even begin to cover adequately. Even a basic appreciation of it, though, will help give your campaign and scenarios more depth and authenticity in respect of the ninja, and should make them more satisfying to play if your group is into anything more subtle than straight mayhem. Central to the teachings of ninjutsu was the concept of the 'five manifestations' of all things – Earth, Water, Fire, Wind and Void. Everything, from overall strategy and espionage tactics to combat tactics and even combat postures, could be categorised in this way. The ninja classified their opponent's needs and weaknesses under these manifestations, and planned their strategy accordingly. For instance, an opponent whose personality operated mainly on the Water level was prone to anger and other strong emotions, and could be goaded into rash action. One whose emotions were on the more physical Earth level, on the other hand, was prone to laziness, and sought security. They could be discouraged, or distracted, as in the case of a guard, bribed, or manipulated by threatening their security. In game terms, what this means is simply that as 'jonin' you would design a scenario that encouraged players to study their target, and select a method of carrying out their contract that played on its weaknesses, or complemented an enemy's attack. It also means that you should not limit your or the player's strategies to direct assault. Although the ninja were famed (or infamous) assassins and commandos, they were also masters of espionage, and you should make good use of disguise, bribery, blackmail, misinformation, counter-espionage, hirelings, 'sleepers', double agents, and all the other trappings of the silent war.

FINAL NOTE

For scenarios you can incorporate as much or as little of the supernatural as you like. 'Genuine' magic could be used to counter the 'sorcery' of ninjutsu and the Kuji-no-in, but keep the effects on the same level; it's not much fun being a ninja if the resident castle Security wizard thinks that there's one in the bushes and flattens half an acre with a meteor strike just to be on the safe side. This series has covered a lot of ground, and some of it has had to be done very sketchily. We hope, however, that most of it has been new to most of you, and that it has succeeded in its aim of giving an insight into the approach to life that made the ninja and ninjutsu unique, and suggesting ways in which this can be introduced into role-playing games.□

Ore-no-shibori-wa doko-ni oitero yoku wakattemaso.

Beyond the Final Frontier

Role-Playing after Death in Fantasy Games by Graeme Davis

It is a sad moment for any FRP player when a favourite character bites the dust. There can be the added frustration that the best character you are ever likely to play is gone for good because of a moment's carelessness, an unlucky die roll or a vicious DM (surely not...). But death is not the end – why should it be. In a game which is limited only by your imagination, it should be possible to follow our hero's adventure in the after-life.

Most of the specific comments in this article are addressed to the *AD&D* rules, but the suggestions are general enough for use with just about any FRP game.

The first thing to determine at death is whether there is any impediment to the soul going to its destiny. If the character becomes Undead for any reason, the soul will still be trapped in this world, although an exception might be made in the case of non-intelligent Undead such as skeletons, zombies and possibly mummies, where an already-dead body has been magically activated.

The race of the character might also come into the question – elves, for example, are stated in faerie lore to have no souls, and therefore can have no afterlife (this is also the reason why they cannot be *reincarnated* or *resurrected* – see *Players' Handbook*, pp50 and 53).

Also, if the character was slain by a monster which typically makes off with its victim's soul, such as a night hag, then the soul is obviously not free, and other problems might arise if the soul has been pledged to a demon or some other being. In these cases, the character may still have an afterlife, but it may not be quite what was expected!

A soul with no claims upon it and nothing to hold it on this plane will be able to progress to the afterlife without difficulty. In a game like *AD&D* or *RuneQuest*, where religion is very closely detailed, the referee might, with a little research, be able to provide an afterlife appropriate to a character of almost any religion. Alternatively, the referee might take the more dogmatic view that there is only one true afterlife, which could provide a few surprises for those who have got it wrong!

HISTORICAL CULTURES

Brief notes are given here on the afterlife beliefs of all the historical cultures detailed in *Deities & Demigods*.

North American Indians

The beliefs of the North American Indians vary widely from tribe to tribe, but most involve either a shamanistic spirit-life concept (see below), or the idea of a Happy Hunting Ground, an idealised version of the world of the living.

Assyria/Babylon

In Assyro-Babylonian mythology, the underworld lay beneath the earth, beyond the Abyss of Apsu. Ruled by Nergal, it was a city-state similar to those of the upper world, surrounded by seven walls with a single gate in each, guarded by a pair of demons. A person entering the city was required to leave a part of his or her apparel at each gate, and entered the inner city naked and helpless, imprisoned in the gloomy 'dwelling-place of shadows' over which Nergal ruled as despot. The security of Nergal's domain was such that even gods were sometimes held captive there.

Celts

In *The Gallic Wars* Caesar records the Celtic Druid doctrine that 'souls do not suffer death, but after death pass from one body to another; and they regard this as the strongest incentive to valour, since the fear of death is disregarded'.

Central Americans

Central American beliefs have to be guessed at for the most part, since very little of a religious nature survived the missionary zeal of the priests who accompanied the Conquistadores. One codex shows a diagram of the planes, with a ladder of thirteen rungs reaching up to heaven and another of nine rungs reaching down to hell – the soul presumably had to make its way through these planes to its proper resting-place. On the upward journey, the planes were as follows: first the moon and clouds, then the Milky Way, depicted as a female skeleton, then the sun and the abode of Tezcatlipoca, then the planet Venus, a plane of birds and the abode of Quetzalcoatl. These were followed by a plane of fire, filled with shooting-stars and fiery snakes, then an airy plane of Day and a dusty plane of Night followed by a storm-filled plane of Chaos. The next three planes are unclear, but the twelfth seems to have been reserved for murdered children and other innocents, while the topmost plane was the abode of Ometeotl, the dual god/goddess who created the universe and embodies the neutral balance. The downward path took the soul across a river guarded by a yellow dog, through a pass between mountain peaks to one of solid obsidian, through a plane of bitter winds to one filled with banners and another with arrows, to confront a wild beast and pass through a narrow place to the place of rest and peace.

China

The afterlife of Chinese mythology reflected the bureaucratic nature of Imperial society. When the divine registers of life and death show that it is time for someone to die, a warrant is issued and two lesser deities or demons are sent to bring the soul before the divine law courts. There, the soul is punished by a succession of deities called the Yama-Kings, suffering the due penalty under law for every sin committed in life. Where the penalties would normally result in maiming or death, the soul is made whole again in time to suffer the next punishment. After all the punishments have been carried out, the soul goes before the tenth and last Yama-King who decides in which form it should be reborn. According to Buddhist tradition there are six forms of rebirth, three good – as a minor deity, a supernatural being called an Asura, or a human – and three bad – rebirth in hell, rebirth as a starving demon, or as an animal.

Egypt

Egyptian mythology places a great importance upon the after-life, where souls protected by the proper magical preparations are conducted by Anubis into the presence of Osiris. Osiris is assisted by forty-two lesser deities, each corresponding to a province of Egypt and each charged with examining a certain aspect of the deceased's conscience. The deceased was required, using the information provided in the Book of the Dead, to address each judge and declare himself or herself guiltless of the crimes under that judge's jurisdiction. Next, the deceased's heart was weighed against the feather of Truth, and any found wanting were fed to Amemait ('the Devourer'), a hybrid monster with the head of a crocodile, the mane and forequarters of a lion and the hindquarters of a hippopotamus. If the judgement passed favourably, the soul was allowed to proceed to the afterlife proper, which was very little different from everyday life in Egypt. The deceased cultivated certain lands in the kingdom of Osiris; the models provided in the tomb would work as labourers on the deceased's behalf.

Greece/Rome

In Graeco-Roman mythology, the soul of the departed was conducted by Hermes to the banks of the river Styx, and taken across by Charon in return for a coin normally placed in the mouth of the body. Those who had been provided with no money were refused passage, and their souls crowded the near bank begging or threatening those who passed by for the vital coin. Once across the Styx, the soul

was judged by the three Judges of the Dead, Minos, Aeacus and Rhadamanthys, and sent to the heaven of the Elysian Fields or the hell of Tarterus according to their judgement. Certain rare souls were permitted to drink the waters of the river Lethe, which erased all memory of any previous life, and reincarnated.

India
Indian mythology is very complex, and often the original Vedic tradition is mixed with elements of Buddhism. The kingdom of Yama is a hidden part of heaven bathed in supernatural light, where the good enjoy paradise and the evil are punished. Buddhism, on the other hand, preaches reincarnation without end, the only way to avoid continuous rebirth being to achieve enlightenment and enter *Nirvâna*.

Japan
The Japanese belief in *karma*, or fate, is part of this Buddhist tradition of reincarnation, with the deeds of the deceased, and especially the quality of his or her death, influencing the quality of rebirth.

Scandinavia
The mythology of the Norsemen featured the Valkyries, supernatural female warriors who rode over the battlefield on winged horses, selecting the most valourous of the dead and taking them to join the heroes in Valhalla, where they feasted and brawled through eternity until the frost giants attacked at Ragnarok. What became of those passed over by the Valkyries is not clear; perhaps they were denied any afterlife.

Sumeria
Sumerian mythology formed the basis for that of the later Assyro-Babylonian civilisations, and the two are similar. In Sumerian myths the underworld was ruled by the goddess Ereshkigal; the Babylonian god Nergal invaded her territories and she became his wife under the terms of surrender. The change of ruler has little effect upon the underworld, however, although Nergal may have been a slightly harsher sovereign.

LIFE-AFTER-DEATH CAMPAIGNS

Ordeal
The Central American afterlife requires the souls of the dead to undertake an arduous journey to find their rightful abode. Some mythologies feature a deity whose duty is to conduct the soul safely to the underworld, like Anubis in Egyptian myth and Hermes in Graeco-Roman tradition, and in these cases the journey would be less of an ordeal than a guided tour, and was normally followed by judgement. A campaign featuring this concept would require the soul to cross various planes and endure various trials before reaching the place of peace where the true afterlife would commence. The soul might have a guide or companion, but if the ordeal element is important to the religion involved this companion would assume the role of an observer and judge rather than a bodyguard and general *deus ex machina*. The soul undertaking the journey might be naked and unarmed, forced to improvise weapons and clothing, or might have only such possessions as were dedicated in a funeral ceremony and buried with the body as grave-goods (in which case the souls of those who died without proper funeral rites would either be unable to undertake the journey or would embark upon it naked and unarmed). The soul will have the same attributes and skills as the character did in life, and if it is killed in the course of the ordeal, it is destroyed permanently.

Judgement
A great many mythologies feature the judgement of the dead by one or more deities, to decide whether they are fit to enter paradise. The matter of judgement must be handled very carefully by the referee, taking into account the character's conduct in life. The referee should attempt to role-play the deity or deities passing judgement, referring to *Deities & Demigods* or other source material for their characterisitics and personalities, and should look not only at faithfulness to alignment or to the precepts of the character's religion, but also at important details like how often the character offered sacrifices, how valuable these sacrifices were in proportion to the character's wealth, and so on. Remember that in some cases the deity sitting in judgement for a particular pantheon may be hostile towards other deities of that pantheon – a follower of Set, for example, will not be judged kindly by Osiris. If favourable judgement is passed, the soul is allowed to proceed to paradise. Those souls which are found wanting may be utterly destroyed, or sent to a place of punishment, either for eternity or for a fixed period commensurate with the degree of the soul's guilt. The hell will normally be the abode of the evil deities, demons and devils of the pantheon, and these entities may well be at war with the 'upper' gods. A soul sent to a hell permanently should be treated as belonging to these evil beings.

Reincarnation
Judgement may be followed by reincarnation, the type of rebirth depending upon the outcome of the judgement as in the Chinese and Japanese beliefs detailed above. Judgement might affect reincarnation in other ways – those not worthy of paradise might be sent round again, or on the other hand life itself might be the paradise and those unworthy of reincarnation may be sent to hell.

Spirit Life
This concept is especially popular in shamanistic cultures which believe that natural features such as trees, rivers and rocks each have an individual spirit. The soul goes to a plane which is close to the physical world (similar to the *Astral* and *Ethereal Planes* in *AD&D*), becoming invisible to the living but able to see and commune with the other spirits. Ancestral spirits will tend to remain in the territory of their descendants, and can cause unpleasant hauntings if not placated with rituals and food-offerings. They can sometimes be persuaded by a shaman to help their descendants by interceding with the nature spirits on their behalf. The spirit-life is difficult to fit into the structure of many existing FRP games; it might be possible to treat the spirits as a type of Undead, but the prospects for player character spirits are limited.

Undead
Certain types of Undead are humans whose souls are trapped in the world of the living for some reason – this applies particularly to the 'ghost class' Undead, such as wraiths, spectres, ghosts and poltergeists. These souls have been prevented from going to the afterlife, and this may be partly responsible for their hostility towards the living. The referee should rule on what happens to these souls when the Undead form is destroyed in battle or exorcised – for example, it may be that the destruction of the Undead in battle will release the soul to go on its way, while exorcism or other clerical action might damn or destroy them utterly. On the other hand, the souls of these individuals might already be irretrievably damned, facing them with a choice between their dreary half-life and an eternity of torment. Most of the 'ghost class' Undead are intelligent, and this kind of insight into their circumstances and motives might help the referee to role-play them convincingly.

Soul Theft
Certain monsters, such as night hags, make off with a victim's soul if successful in an attack. In most cases, the fate of the soul is already detailed in the appropriate monster description – night hags turn the souls into larvae, which they trade to demons and devils, who in turn use them to make imps and quasits. There are a number of possibilities here for action not only in the lower planes but also upon return to the world of the living in the form of a familiar, summoned being, or whatever.

Soul Debt
Some characters may have established contracts with devils, demons or similar beings, promising the character's soul in exchange for certain powers or services. Additionally, all those who worship devils or demons (and, at the referee's discretion, evil deities) will have dedicated their souls to these beings, and those who are offered as sacrificial victims to these beings will likewise be dedicated to them unless their own deity sees fit to intervene. These souls will go directly to the abode of the being to whom they are dedicated – in the Abyss, they become manes, in the Hells, lemures or nupperibos. After a certain time, usually many thousands of years, they may be used to make other evil creatures. The *AD&D Monster Manual* states that manes can be used to form shadows or ghasts while lemures are made into wraiths or spectres, but the individual referee may prefer to keep the Undead separate from demons and their kin, and rule that these minor beings may be promoted to full lesser demon or devil status after the passing of several thousand years if they are found suitable.

CONCLUSION

I hope these notes will prove interesting and thought-provoking. Lastly, this article seeks only to explore a few ideas in mythology and FRP gaming, and is not intended to offend against anyone's own beliefs about religion and life after death.□

Microview *is an alternate monthly column for computer game reviews and game-aid programs, edited by Russell Clarke.*

GROW YOUR OWN PLANETS

ACRETE, *by Steve Gilham is a gigantic program of Cosmic evolution that produces results compatible with current day science. It is written in* Microsoft Basic *(actually on an IBM PC), but is readily convertible to other machines that have more than thirty column displays using the notes that accompany the program.*

The program accompanying this article is a simplified version of a program called ACRETE designed by Dr Stephen Dole of the Rand Corporation, the results of which were published in the astronomical journal *Icarus* in 1970. It generates solar systems. It takes the planets that it has generated, and works out the most obvious properties, such as the year, the temperature, etc. The information used to derive these quantities is either standard theory, or can be found in Dr Dole's book *Habitable Planets for Man* (*Elsevier Press*, 1970).

The program grows planets starting from a cloud of gas and dust circling a central star. One at a time small bodies – asteroid size – are introduced into the dustcloud in elliptic orbits. The body sweeps up all the dust crossing its orbit, and any nearby dust which its gravity can bring to it. If it grows large enough, it can also capture the gas (hydrogen and helium) from its vicinity. The program then assumes that once gas starts to be captured, an amount of gas usually equal to 25 times the mass of dust is captured.

When the planet has stopped growing, another one is started. If two planets should have orbits that cross, they are assumed to collide, and the new planet allowed to grow by its gravitational attraction. Like the original ACRETE program, this program does not generate moons, or determine atmospheres.

I wrote the program on an *IBMPC* with 128k store, but the actual code only takes up 6k when stored on disk, so it should be usable on most machines with 16k or more. The symbol ^ denotes taking powers, and EXP and LOG are the mathematical functions e^x where e=2.718... and natural logarithms (ln).

What the Program does

Lines 10-20 clear the screen and put it into high-resolution graphics mode. Line 30 initializes the random number generator. Lines 40-100 input the basic details of the system. Lines 110-190 actually put the dust into the cloud, each element of the array holding the dust in a band 0.1 AU wide (1AU is the radius of the Earth's orbit). A range of orbits up to 50AU out is allowed (compare Pluto at just over 30AU). The program works internally using a mass equal to 1.OE-4 of the Sun's as a unit, but all output is in terms of the Earth's mass (0.03 of the internal unit). Llne 200 works out how luminous the central star is, in terms of the Sun's brightness. This assumes that the star is a normal or 'Main Sequence' star, not a white dwarf or a giant.

The main loop that grows a planet is in lines 250-400; lines 280-330 being an optional way of checking how the system is growing while the program is working. The array SWP holds details of planet N as follows:

SWP (N,O) – mass of dust in the planet, in internal units.
SWP (N,1) – inner edge of its influence, in AU.
SWP (N,2) – semi-major axis of its orbit (the orbit is elliptical, and the semi-major axis is half the length of the longest diameter) also in AU.
SWP (N,3) – eccentricity of the orbit (how elliptical it is – 0 means a circle, 1 a straight line); most planetary orbits have eccentricities below 0.1.
SWP (N,4) – outer edge of its influence in AU.
SWP (N,5) – total mass, gas and dust, in the planet, in internal units.

The string array V$(N) holds 'r' to denote a rocky or icy planet like the Earth, or Mars, or Pluto, and 'g' for a gas-giant. Any planet that has begun to gather hydrogen gas from the cloud is assumed to be a gas-giant. Gas-giants above 6700 times the Earth in mass are large enough to become stars, and are denoted by '*'.

When all the planets are grown, they are sorted into order of distance from the central star (line 410) and then interpreted (lines 430-490), and finally a schematic picture is drawn (line 500) before restoring the screen to text mode.

The subroutine from line 1000 is just there to clear the screen between sets of output, so it's easier to dump the screen to the printer. The first significant subroutine is at line 2000. This checks whether the current planet has come close enough to any others to have collided. If it does, it determines the resulting orbit, and then checks whether this body will collide with any others, finishing when there have been no collisions. If there is a collision, it checks if the new planet can grow further by calling the accretion subroutine.

This subroutine in lines 2300-2470 is the key part of the program. It checks how widely the planet sweeps in its orbit (line 2320), and adds a correction for the planet's gravity (lines 2350-2360). MC in line 2330 is the mass above which hydrogen can be captured. As dust is captured (lines 2400-2420) the planet grows, and the dust cloud is depleted.

The subroutine from line 2700 uses the graphics functions to give a rough idea of the system. The scale is logarithmic for clarity, and shows the planets as circles with radius proportional to the cube root of their mass. The different types are shown in different colours.

The Inputs to the ACRETE Program

The inputs required by the program start with the seed for the random number generator (line 30) – this may vary from computer to computer – followed by a description of the system under consideration. The values required are:

1. Maximum eccentricity of the orbits of the bodies we insert to grow planets from. The smaller this value, the narrower the bands swept by the growing planets, and hence there will be more, smaller planets. Larger values mean fewer, bigger planets.
2. Mass of the star in terms of the Sun's – this should be between 0.6 and 1.5 for there to be habitable planets. The program should cope with stars up to 5 times the mass of the Sun. Stars heavier than 1.5 times the Sun burn out their fuel in much less time than it would take life to evolve, and smaller stars than 0.6 times the Sun are too faint for planets to be warm enough without being slowed until one face always points towards the star, except in special circumstances.
3. Amount of rocky material available for planet formation (usually 1).
4. Amount of gas available, usually 1. The program takes into account the factor of 25 mentioned earlier.

The program assumes that if no answer is given a value of 0 is understood, and if the value 0 is entered, it assumes a star of the same mass as the Sun, with the normal amounts of gas and dust, and a particle eccentricity of 0.4.

The Output

The output lists the planets in the order of their distance from the central star.

The first screen shows (for reference) the input values, the orbital radius (in AU), the mass of the planet in terms of the Earth, the eccentricity of the planet's orbit, and the type – r for a rocky or icy planet, g for a gas-giant, * for a star.

Screen 2 gives the time taken for one of the planet's orbits in terms of the Earth's year, the mean temperature in Celsius (the Earth has mean temperature 15°C), and the inclination of the planet's axis to the plane of its orbit (23.5° for the Earth). For temperatures above 40°C a planet must have a large inclination angle (above 45°) to be habitable, and will in any case have extreme seasons. I've not found a properly scientific way of generating the actual temperature range on the planet, but if you wish, there are always the tables in *Traveller* book 6, or in *Universe*. In any case, moons will have to come from one of those sources.

Screen 3 gives the radius of the planet and the resultant gravity (Earth has a gravity of 9.81 m/s 2), and a notation for the Size of the planet. The integer part of the number is the value for use in the game *Universe*, (my particular favourite) the fractional part is 1/1000 times the *Traveller* value (in decimal).

The final screen (computed in lines 4350-4440) gives the value of the tidal effect of the star upon the planet, which will affect the length of the planet's day, the value of the day if no tidal influence occurred, and a guide to whether the planet might be habitable. 'No' means

what it says, '??' is explained below, and '?' depends on the correct amount of water and oxygen, and on the precise values of the mean temperature and planetary inclination.

With this model the Earth's length of day would be given as > 14.5 hours. The actual length of the day is greater because the Moon and Sun have slowed the spin down. The unit of this tidal slowing, I've taken to be equal to the Moon's effect on the Earth. The Sun only has 0.2 as much effect. If the total tide acting on a planet is much above 1.5 the day will be very long, and the nights will be much colder than the days, leaving the planet not very habitable, if the sun's effect is dominant. If a planet's moons dominate its tides, and it is slowed by them, then it may keep one face facing its largest moon, just as the Moon faces the Earth. In that case, if the moon is close enough that its orbit is less than about 4 days, then the planet can be habitable even with strong sun tides. The upper limit comes when the actual ocean tides become too destructive. Planets marked '??' under the suitability column would need a large close moon like this to be habitable. A similar type of planet could also exist as the moon of a gas-giant in the otherwise habitable temperature zone (-14 to 65°C).

As an example of the use of the program I've included some sample output. This run takes the usual values of the mass of the star, the amount of dust, and so on. We have a system of 8 planets, two small ones close to the star, one probably like Venus, a large planet which gets a '?' result, and 4 gas-giants. Planet 4 has a high tilt, and is cooler than the Earth, so will be somewhat Arctic in nature, as if the Tropics had been removed, and the rest of the Earth's climates moved down a bit. With just over twice the mass of the earth, the gravity is fairly high – about 1.4g – and for *Traveller*, the planet is size 9. The day is anything above 13 hours long, depending on moons.□

Sample Print-Out

Max e: .4 Stellar mass: 1
Dust: 1 Gas: 1

Planet	*Orbit*	*Mass*	*e*	*Type*
1	.1	.048	.292	r
2	.2	.105	.048	r
3	.5	1.14	.33	r
4	1.055	2.033	.188	r
5	2.41	141.647	.361	g
6	6.488001	276.755	.248	g
7	17.27	173.939	.234	g
8	33.295	20.217	.024	g

Planet	*Year*	*Temp c*	*Incl*
1	.031	637	102.6
2	.089	370	38.1
3	.353	134	8.899999
4	1.083	7	65.2
5	3.741	−88	81.2
6	16.525	−160	30.2
7	71.76901	−204	9.8
8	192.118	−224	31.8

Planet	*Radius (km)*	*g(m/s^2)*	*Size*
1	2658	2.728	2.003
2	3363	3.729	2.004
3	6633	10.409	5.008
4	7719	13.707	6.009
5	47953	24.751	9.059
6	62043	28.889	9.076999
7	51894	25.952	9.064
8	22679	15.792	8.028

Planet	*Sun tide*	*Day > (hrs)*	*Suitable*
1	174853.1	29.198	no
2	3742.981	24.972	no
3	29.781	14.947	no
4	.357	13.026	?
5	1.147	9.693001	no
6	.006	8.972	no
7	0	9.466001	no
8	0	12.135	no

Star Types and Masses

Spectral Type		*Mass (Sun=1) Average*	*Range*	*Percentage Die-Roll*
M	0.22		0.2-0.5	01-72
K	0.6		0.5-0.75	73-87
G	0.9		0.75-1.02	88-94
F	1.25		1.02-1.55	95-97
A	2		1.55-3	98
B	6		3 -10	99(01-90)
O	32		10 -60	99(91-00)

A roll of 00 means a non-Main Sequence Star, either a red giant, which will have swollen to engulf its innermost planets, or a white dwarf, which is the next stage of a star's life after being a red giant.

Dealing with either of these cases is beyond the scope of the ACRETE program.

Stars above 60 solar masses are unstable, and are unlikely to have planets. Other evidence means that it is unlikely that stars above 1.25 solar masses have planets. Stars may exist down to 0.02 solar masses, but they are generally too faint to observe, so we don't know how frequent they are below 0.2 solar masses (M5 type).

```
10   CLS
20   SCREEN 2
30   RANDOMIZE
40   DIM STO (500), SWP (25,5), V$(25), HLD(25,5),U$(25)
50   INPUT "max e ",E: INPUT "stellar mass ",MS:INPUT
     "dust ",D:INPUT "gas ",G
60   IF E=0 THEN E=.4
70   IF MS = 0 THEN MS = 1
80   IF D=0 THEN D=1
90   G=G*25: IF G=0 THEN G=25
100  G=G/D
110  FOR I=1 TO 500
120  R=(I/10)/(MS^.33)
130  U=R^.33)
140  STO(I)=D*1.5*R*R*EXP(-5)*U)
150  NEXT I
160  SM=STO(500)
170  IN=3*SQR(LS):IN=INT(IN): IF IN <.5 THEN IN = 1
180  IF STO(IN) < SM THEN SM=STO(IN)
190  SM=SM/2
200  LS=MS^4:IF MS < .4 THEN LS = .23*(MS^2.3)
210  N=0
220  REM
230  REM start iteration
240  REM
250  GOSUB 2500
260  SWP (N,3)=E*RND:SWP(N,0)=0:V$(N)="r"
270  SWP (N,5)=0
280  IF SWP (N,3) > 1 THEN SWP(N,3)=1
310  FOR KK = 1 TO N-1
320  PRINT KK,SWP(KK,2),SWP(KK,5)/.03
330  NEXT KK
360  K=N
370  GOSUB 2300
380  GOSUB 2000
390  IF N = 26 THEN GOTO 410
400  GOTO 250
410  GOSUB 2900
420  GOSUB 1000
430  PRINT "max e ",E,"stellar mass ",MS:PRINT "dust ",
     D,"gas ",G*D/25
440  PRINT " " :PRINT "#","orbit","mass","e","type"
450  FOR I=1 TO N
460  PRINT I,SWP(I,2),SWP(I,5)/.03,SWP(I,3),V$(I)
470  NEXT I
480  GOSUB 1000
490  GOSUB 4000
500  INPUT "picture",PIC
510  GOSUB 2690
520  INPUT "winddown",PIC
530  SCREEN O: WIDTH 80: STOP
1000 REM----------
1010 REM next screen
1020 INPUT "next screen",PIC:CLS:RETURN
2000 REM----------
2010 REM collisions and aftermath
2020 IF N > 1.5 THEN RETURN
2030 FOR K = 1 TO N-1
2040 IF SWP(N,4) < SWP(K,1) THEN GOTO 2210
2050 IF SWP(K,4) < SWP(N,1) THEN GOTO 2210
2060 PRINT "COLLISION" K "AND" N
2070 H=SWP (N,5) *SQR(SWP(N,2)*(1-SWP(N,3)*
     SWP(N,3)))
2080 H=H+SWP(K,5)*SQR(SWP(K,2)*(1-SWP(K,3)*
     SWP(K,3)))
2090 SWP(K,5)=SWP(N,5)+SWP(K,5):H=H/SWP(K,5)
2100 SWP(K,0)=SWP(N,0)+SWP(K,0)
2110 KF=SWP(N,3):IF KF > SWP(K,3) THEN KF=SWP(K,3):
     SWP(K,3)=RND*KF
2120 SWP(K,2)=H*H/(1-SWP(K,3)*SWP(K,3))
2130 GOSUB 2300
2140 N=N-1
2150 IF K=N THEN GOTO 2020
2160 FOR L=0 TO 5:SWP(N+1,L)=SWP(K,L):NEXT L:V$
     (N+1)=V$(K)
2170 FOR L=0 TO 5:SWP(K,L)=SWP(N,L):NEXT L:V$(K)=
     V$(N)
2180 FOR L=0 TO 5:SWP(N,L)=SWP(N+1,L):NEXT
     L:V$(N)=V$(N+1)
2190 FOR L=0 TO 5:SWP(N+1,L)=0:NEXT L:V$
     (N+1)=""
2200 GOTO 2020
2210 NEXT K
2220 RETURN
2300 REM----------
2310 REM accretion
2320 RA=SWP(K,2)*(1+SWP(K,3)):RP=SWP(K,2)
     *(1-SWP(K,3))
2330 MC=.12*(RP^.75)*(LS^.375)
2340 SWP(K,5)=SWP(K,0):IF SWP(K,0) > MC
     THEN SWP (K,5) = MC +G*(SWP(K,0)-MC)
2350 KF=.1*((SWP(K,5/MS)^.25)
2360 SWP(K,1)=RP-KF:SWP(K,4)=RA+KF
2370 IM=INT(10*SWP(K,1)+.5):IX=INT(10*SWP
     (K,4)+.5)
2380 IF IM < IN THEN IM=IN
2390 IF IX > 500 THEN IX = 500
2400 DM=0
2410 FOR I=IM TO IX:DM=DM+STO(I):STO(I)=0:
     NEXT I
2420 SWP(K,0)=SWP(K,0)+DM
2430 IF DM > SM/2 THEN GOTO 2340
2440 IF SWP(K,0) > MC THEN V$(K)="g"
2450 SWP(K,5)=SWP(K,0):IF SWP(K,0) > MC
     THEN SWP(K,5) = MC +G*(SWP(K,0)-MC)
2460 IF SWP(K,5) >200 THEN V$(K)="*"
2470 RETURN
2480 REM----------
2490 REM position of next nucleus
2500 SUM=0
2510 PRINT " "
2520 FOR I=IN TO 500
2530 SUM=SUM+STO(I)
2540 REM X=70+90*LOG(I-.5):Y=70+90*LOG(I+.5)
2550 REM IF STO(I)>0 THEN LINE (X,100)-(Y,100)
2560 NEXT I
2570 PRINT SUM/.03 "LEFT"
2580 IF SUM < SM THEN GOTO 410
2590 SUM=SUM*RND
2600 FOR I=IN TO 500
2610 SUM=SUM-STO(I)
2620 R=I/10
2630 IF SUM < 0 THEN GOTO 2650
2640 NEXT I
2650 N=N+1
2660 SWP(N,2)=R
2670 RETURN
2680 REM----------
2690 REM picture
2700 CLS
2710 SCREEN 1
2720 SCL=300/LOG(50/.3):KK=10-SCL*LOG(.3)
2730 LINE (10,100)-(310,100)
2740 FOR I = 1 TO N
2750 IF SWP(I,2) < .3 THEN GOTO 2860
2760 X=KK+SCL*LOG(SWP(I,2))
2770 RA=SWP(I,2)*(1+SWP(I,3)):RP=SWP(I,2)*
     (1-SWP(I,3))
2780 Y=KK+SCL*LOG(RP):Z=KK+SCL*LOG(RA)
2790 IF SWP(I,5) < SM THEN GOTO 2860
2800 R=10*(SWP(I,5)^(1/3))
2810 LINE (Y,140+I)-(Z,140+I):COL=1
2820 MC=.12*(RP^.75)*(LS^.375)
2830 IF SWP(I,5) > MC THEN COL = 2
2840 IF SWP(I,5) > 200 THEN COL=3
2850 CIRCLE (X,100),R,COL
2860 NEXT I
2870 RETURN
2880 REM----------
2890 REM sorting
2900 FOR I=1 TO N: M=0 R=55:
2910 FOR J=1 TO N: IF SWP(J,2)>R THEN GOTO
     2950
2920 IF SWP(J,5) < SM/2 THEN GOTO 2940
2930 R=SWP(J,2):M=J:GOTO 2950
2940 N=N-1
2950 NEXT J
2960 FOR L = 0 TO 5
2970 HLD(I,L)=SWP(M,L):NEXT L
2980 U$(I)=V$(M)
2990 SWP(M,2)=60:NEXT I
3000 FOR I = 1 TO N
3010 V$(I)=U$(I)
3020 FOR L = 0 TO 4
3030 SWP(I,L)=.001*INT(1000*HLD(I,L))
3040 NEXT L
3050 SWP(I,5)k=.00003*INT(1000/.03*HLD(I,5))
3060 U$(I)="?":IF V$(I)<>"r" THEN U$(I)="NO"
3070 IF SWP(I,5) < 9/1000 THEN U$(I)="no"
3080 NEXT I
3090 RETURN
4000 REM----------
4010 REM secondary quantities
4020 PRINT "#","YEAR","temp c","incl."
4030 FOR I=1 TO N
4040 YR=SQR(SWP(I,2)/MS)*SWP(I,2):YR=.001*
     INT(1000*YR)
4050 T=288*(LS^.25)/SQR(SWP (I,2)) -273: T=INT(T)
4060 IN=180*(1-(RND^(2/9))):IN=.1*INT(10*IN)
4070 IF T < -14 THEN U$(I)="no"
4080 IF T > 65 THEN U$(I)="no"
4090 PRINT I,YR,T,IN
4100 NEXT I
4110 GOSUB 1010
4120 REM----------
4130 PRINT "#","radius(km)","g(m/s^2)","size"
4140 FOR I = 1 TO N
4150 IF V$(I)<>"r" THEN GOTO 4250:REM
     terrestrials
4160 R=(SWP(I,5)/.03)^(1/3):MM=R*(2^(1/3))
4170 RN=MM*2(-R/3)
4180 IF ABS(R-RN) < .01 THEN GOTO 4200
4190 R=RN:GOTO 4170
4200 SWP(I,1)=RN:R=INT(6400*RN):S=
     INT(5.672*RN)
4210 IF S>7 THEN S=7
4220 G=327*SWP(I,5)/(RN*RN):G=.001*INT
     (1000*G)
4230 S=S+INT(8*RN)/1000
4240 PRINT I,R,G,S:GOTO 4320
4250 IF V$(I)<>"g" THEN GOTO 4300:REM gas
     giants
4260 S=8:IF SWP(I,5) > 1 THEN S=9
4270 IF SWP(I,5) > 10 THEN S=10
4280 RN=4.2952*(SWP(I,5)^.3846):IF RN < 10.5
     THEN RN=10.5
4290 SWP(I,1)=RN:R=INT(6400*RN):GOTO 4220
4330 REM stars
4310 RN=.6946*(SWP(I,5)^.5936(:S=11: GOTO 4290
4320 NEXT I
4330 REM----------
4340 GOSUB 1010
4350 PRINT "#","sun tide","day > (hrs)","suitable"
4360 FOR I=1 TO N
4370 H=.020214*MS*(SWP(I,1)^4)/(SWP(I,5)*
     (SWP(I,2)^3)):H=H*H
4380 H=.001*INT(1000*H)
4390 IF H > 2 AND U$(I) = "?" THEN U$(I)="??"
4400 IF H > 400 THEN U$(I)="no"
4410 DY=2.667*SWP(I,1)/SQR(SWP(I,5))
4420 DY=.001*INT(1000*DY)
4430 PRINT I,H,DY,U$(I)
4440 NEXT I
4450 RETURN
```

MYSTERY AND INTRIGUE DOTH SHROUD OUR EVERY MOVEMENT

And the voice rang out, loud and clear, to summon the populace, to entreat them help us in our hour of need. In strident tones the question was asked:
"Can we have our Author back, please?"

We seemed to have mislaid our copywriter but a good-looking chap, Mr. N. Drocks, will be filling in.

BUBBLE AND SQUEAK

Dozens of small red eyes watched intently as the small silver object spewed fire as it slowly descended from the layer of pink cotton clouds far above them. They watched the roaring sheets of fire abruptly disappear and throw the landscape into a restless silence. A few moments later, the silver object stood on the ground looking perilously unstable on its three thin metallic legs.

They waited.

When it seemed like the thing was either dead or asleep, they slithered across the blue vegetation towards it; stopping every now and then to shriek at each other as caution and fear fought with their curiosity. Many times before had the Grx seen the strange creatures, that fell from the sky above, give birth, but, unlike the Grx, the parent reclaimed its young every time and flew back into the misty pink cloud layer that hung around the planet, like a cocoon of silky cotton.

One daring young Grx hauled it's albino body right up to one of the creature's fragile legs. He flicked his tapered rear over his small pink eyes and touched the creature. He shrieked and recoiled in disgust, the planet asked him what was wrong. "It's cold and hard as well as ugly and silent," he replied in his frothy bubbling language.

"Now, now," said the planet. "They are only poor creatures that don't know any better, and who knows," quipped the planet "they may find you as ugly as you find them." Reluctantly, the young Grx agreed and decided to flash a telepathic loving welcome to the creature.

After a while the young Grx realised that there would be no reply, "What a dumb creature" he thought scathingly.

"Now, now," scolded the planet "just because they are not as clever as you, that does not mean that you are above them in my eyes, after all, they are living creatures and life is love and beauty."

"Yes" agreed the Grx and decided there and then he would show these creatures as much love as he showed himself. The planet glowed with maternal pride.

"When it gives birth I will play with the child," thought the young Grx, "Oh! I wish it would hurry and give birth."

At that moment a great hole appeared in the creature's side and out of that hole came a creature nearly thirty Grx high.

"A friend," thought the young Grx, as he slithered over the cold hard silver boot.

"Goddam worms!" thought astronaut Bill Clarke as he crushed the long white thing under his heavy space boot...

The above tale has sent £10.00 winging its way to Greenpeace, thanks to the generosity of K. V. O'Brien, Dunbar, Scotland, winner of the first short story award.

Special offer to readers.

Gaining access to the inner sanctum of the White Dwarf hierarchy involved an expedition to Castleton, Derbyshire. Foolishly I thought all I had to do was to make an appointment, but instead had to follow directions supplied by the Games Workshop.

I have never driven before (usually I use my broom of flying, but that would have been far too conspicuous for your time and planet) but soon got the hang of it. Anyone trying to overtake me will get a magic missile in their major contributions to road safety...be warned!

Arriving at a charming cottage in the Pennine village I knocked on the door. A strange twisted man appeared, who ushered me in. He introduced himself as Dave, keeper of the Cross Key of Sutherland, and informed me that "we leave at midnight".

The witching hour saw us scrambling up and down steep slopes, round boulders and leaping the odd abyss. I soon wondered why I hadn't brought my broom.

"Here we are". The "here" Dave referred to was a hole in the ground. We lit torches and down we went. No wonder Dave had this job. I had to crouch for a good 400 yards as we weaved our way through a labyrinth of rough-faced tunnels. Soon an iron-bound oak door confronted us. Dave inserted his peculiar looking key into the four-pointed lock. As the door creaked inwards he beckoned me to follow. More bloody tunnels. Suddenly it opened out to a cavern.

Ulluminated by strip lights and sitting on a throne was the High Lord Sutherland himself. He was dressed in a scarlet and gold robe, set off with matching fluffy slippers, and slouched with a Walkman clamped to his head. Dave kicked him playfully in the parts beer normally negates and said:

"Hey Jon, got a new punter".

A diatribe of expletives followed as Lord Jon regained his composure.

"What do you want?", he squeaked, still massaging his newly-bruised bits.

I told him that Nemesis was under my personal control and I wanted him to help. It involved a deal with White Dwarf readers (see below).

"Okay, that's fine", he said. "Fancy some masochism? I've got some Des O'Connor tapes", I declined.

Having said our good byes, Dave showed me the way out, a lift set in a recess. We emerged in his front room!

If you visit Dave, be careful where you step. I turned him into a dung-beetle!

A further 10% discount is offered on all programmes to White Dwarf readers. We want you to use us and we will save you money. All cassettes are guaranteed.

We can't give you an up-to-date list here, due to copy deadlines, but with Stan the Man on our side we can get any game or programme you require. Find out the Recommended Retail Price, deduct 10%, add postage rates as below, and send your remittance to us. Please allow 28 days for delivery, but you should get it well inside that time.

PLEASE SELECT FROM THE FOLLOWING TITLES (s) Spectrum (c) CBM 64 (b) BBC

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P.S. WELCOME TO N. DROCKS

Quite by chance, I was passing through the pleasant Norfolk countryside along the A47, somewhere between Swaffham and Dereham, when I noticed a bespectacled chap jumping up and down whilst pulling hair from his head. I pulled over and enquired "What's up?" His eyes focused on me and after a howl of dismay, started crying.

"There, there, it can't be that bad."

"But it is, it is." He blubbered.

"What's the problem?"

Amid snuffles and sniffles he told me that his copywriter had disappeared, and what with copy deadlines and catalogue updates and pressure from the bank it was the last straw. Another dismal howl rent the air.

"Is that all? I'll do it for you." I said. My sandals did not cover my feet well enough to prevent him from slobbering on my toes.

So here I am, in sole charge, and as soon as my employer has returned from the rest home he'll take over again. Of course he never will, and of course the copywriter will never be seen again (see issues 56/57). Revenge needs no artificial sweeteners.

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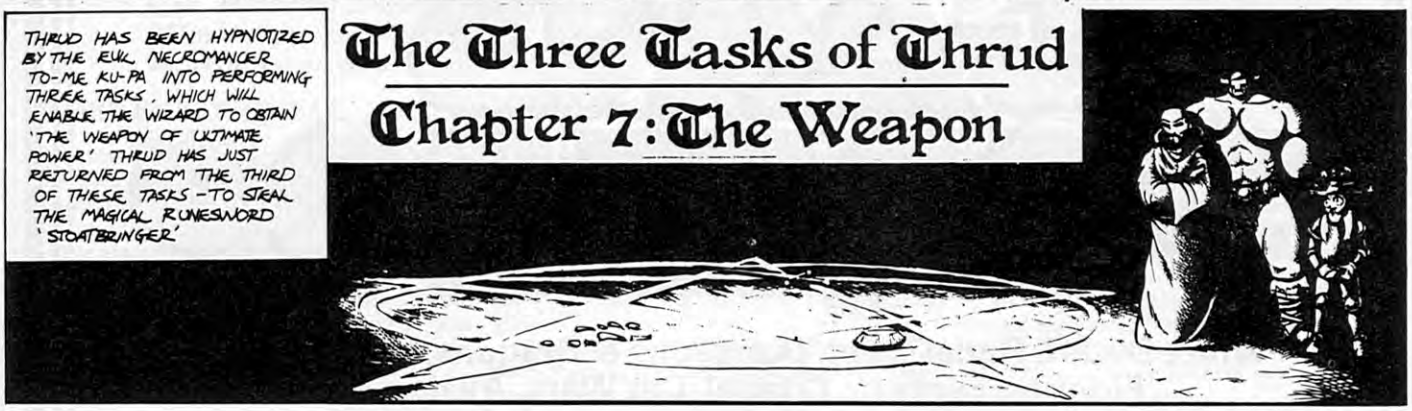
The Three Tasks of Thrud

Chapter 7: The Weapon



STRIKEBACK

A Superhero Adventure for 2-4 Characters
For use with Golden Heroes or Champions by Marcus L Rowland

REFEREE'S NOTES
Data relating to a specific game is preceded by that game's initials, eg *Ch = Champions* and *GH = Golden Heroes*. Unless otherwise stated all 'normal' NPC's have some ability with any weapons carried, eg: *Ch*: +1 skill each weapon, *GH*: Weapon Class 2 each weapon and have average or near-average characteristics. Players must use their own characters.

PLAYER'S INFORMATION
While relaxing in their headquarters, the team are surprised to see a glowing silver sphere materialise. After a few seconds it vanishes, revealing a book-sized metal block with an oily sheen, featureless except for a carrying handle.

All the characters 'hear' a telepathic voice say:

'I am unit fifty-four bG. Good-day. Please stand by for an important announcement.'

After a few seconds a different 'voice' is heard, apparently that of mature woman.

'Please don't be alarmed. This box is an organic computer and time machine. I am recording this message in our year 3936 – by your reckoning, 8457 AD. Our civilisation is fighting for its survival, against a foe determined to extinguish all life. A year ago we discovered a time travel technique, which brought most of our recent victories, but the enemy captured a machine and duplicated our method. We have detected an enemy robot travelling downwhen past your era, and believe it terminated in the recent past, probably at the end of your last century. Our machines are capable of such a journey, but no human could withstand the contra-evolutionary pressure it would entail. A mindless ape would reach the nineteenth century. However, if you were to accept this mission the short journey would involve only a little discomfort. We cannot tell what the enemy intend but suspect some subtle interference with human evolution or progress.

If you wish to help us the computer will control your passage to the nineteenth century, and help locate and destroy our enemy. Remember, the fate of your own era may be at stake, as well as ours.'

A second later a 4' tall image of a cartoon mouse appears by the box, dressed in a super-costume and cloak. It says 'Hi again – I'm unit fifty-four, but please call me Benjy. I hope we're going to enjoy working together. As soon as you're ready I'll start the time jump.'

REFEREE'S INFORMATION
This scenario involves time travel and time paradoxes. To keep things controllable, no players should start with any time travel ability.

Far in the future, the human race is fighting a desperate space/time war against malevolent fighting machines, whose only desire is to destroy all life-forms. Time travel is used to reverse some enemy victories, but is limited and often unreliable. Maximum range for human travellers is just over 147 years into the past, any further travel causes irreversible brain damage. Robots don't have this limitation.

Unfortunately the enemy learned the time travel secret, and made several attempts to destroy the human race before the discovery of space flight. The defenders could detect such crude use of force and sent missiles downtime to nullify the enemy time machines at the moment they materialised.

Recently they detected another enemy time probe, travelling back thousands of years. They expected the usual quick burst of destruction, but nothing has happened except a slow disturbance of past time lines. This suggests that the machine is following a more subtle plan which will change history without immediate mass destruction.

Humans can't travel so far back to deal with the problem, and their machines are no match for those of the enemy. Accordingly they decided to recruit a team in the twentieth century, capable of surviving a short journey to the nineteenth. The team are asked to destroy the machine, but in reality their function is very different – if they can pinpoint the machine for long enough for Benjy to make a report, the experts uptime will be able to locate its arrival point and destroy it at the moment it appeared. Individual team members are totally expendable. Their actions will not affect history since they will have 'never' occurred. If successful the team will 'snap' back to the moment they left, with no knowledge of the time journey, but will retain experience and any skills acquired in the adventure. Dead team members will be restored to life at this moment, without experience. If unsuccessful they will be marooned in 1899, or return to an altered twentieth century, and dead team members will stay dead. The team will retain memories of their actions.

Benjy is a semi-organic computer consisting of a mouse's brain laminated in molecule-thick layers of plastic, with electronic enhancement. He is immune to the entropic effects of time travel. He has been briefed by museum, library, and film archive computers to become an expert on the nineteenth and twentieth centuries. Benjy has fallen in love with the idea of being a swashbuckling hero, despite the fact that he has no way of fulfilling this ambition, and can't move unless someone carries him. Benjy doesn't know that the team are expendable, but could probably work it out if asked. He is passionately loyal to the human race and will not let this fact sway him from his duty.

The greatest level of time disturbance is concentrated in Europe in December 1899, and Benjy will ask the team to disguise themselves in Victorian dress and change his illusory body to that of a ten-year-old boy in a sailor suit, to avoid attracting attention. As soon as the team are ready Benjy will transport them to that era, arriving in the woods near Vienna. All characters will have mild headaches after the journey, but will be unharmed. Benjy can translate telepathically for the team if no-one else speaks German or has this ability.

The alien machine arrived in 1856, and has spent the years between recruiting human helpers. It has the support of two groups:

The Bavarian Illuminati
An underground power bloc seeking world control, who have agents in most areas and massive financial resources. The machine has given them advanced scientific knowledge and aided their strategic planning, in return for occasional use of their funds and agents.

The Brothers of Death
A cunningly designed religion whose members worship the Machine. This group includes some important (mad) scientists, in particular Profesor Joseph Frankenstein (grandson of the famous transplant pioneer) and Captain Nemo, a noted marine engineer. These experts are producing some of the devices designed by the alien.

Illuminati agents wear silver chain medallions with a symbol of an eye in a pyramid. The Brothers of Death's symbol is actually a tetrahedron and contains no eye, while the medallion is made of aluminium (a rare and valuable material in 1899). Most will be armed with guns and knives, or small bombs equivalent to 2-4 sticks of dynamite.

The time disturbance is concentrated around 1899 because the alien robot has been forced to take some violent action in this year. Two of its projects have attracted unwelcome attention, and its agents are attempting to kill the individuals responsible. Benjy has zeroed in on the site of one of these attempts, the Vienna woods.

As the team arrive they will see a man being attacked by three others, all four armed with pistols. The lone man calls himself Altamont. In reality he is Sherlock Holmes, as any character capable of telepathy or lie detection will know. All his opponents are members of the Bavarian Illuminati, and carry automatic pistols and poison capsules. Holmes is in Vienna at the request of Dr Sigmund Freud, who once cured him of cocaine addiction. One of Freud's patients, a physicist from the Vienna Institute, has suddenly disappeared without trace, and other scientists are also missing.

Holmes found an Illuminati medallion in the Institute, and tried to find its owner by tracing the jeweller who made it. A member of the Illuminati (formerly of the Moriarty gang) recognised him, overheard his conversation with a jeweller, and arranged the ambush.

None of the Illuminati agents have any knowledge of the robot, but they do know the location of the local Illuminati headquarters, in Vienna. This can be discovered by telepathy or interrogation or, if they are killed, one has a notebook with the office's address.

Illuminati HQ Vienna (see Map 1)
This three-storey building holds the offices of an import company, *Transylvanian Toys*. All walls are brick, all windows barred, and all doors are wood. All floors are tiled. The roof is slate over a framework of beams and slats, covered in a waterproof layer of lead and copper sheathing which will block x-ray vision. All rooms are fitted with gas lighting.

1. Reception Hall and Stairwell. The receptionist is an elderly woman, an Illuminati initiate, carrying a concealed 4-shot Derringer pistol, with one foot on an alarm switch linked to bells in rooms 8, 12, and 20-24. She operates a telephone switchboard linked to rooms 7, 14, and 21. The concealed door is locked from room 8. The staircase is iron, and is blocked above the second floor by a locked gate.

2, 3, 5, 10, 11, 13, 16: Company Offices and Workshops. Each occupied by 0-3 innocent employees.

4, 13. Empty rooms.

6: Warehouse. Holds approximately 47 tons of clockwork and wooden toys. Two crates at the bottom of the stack hold toy guns, which will look real to x-ray vision.

7: Company Chairman. Dr Ludwig Holst, a senior initiate of the Bavarian Illuminati. He has a 20-shot machine pistol clipped under his chair, a switchblade in his desk drawer, and an alarm linked to room 8. All papers in the office relate to the legitimate toy business.▷

▷Attached to his watch chain are keys to the staircase gate, to the safe in room 14, and to rooms 12, 19 and 20. His secretary (also an initiate) is unarmed, but has some weaponless combat skill:

Ch: 10pts, Martial arts; *GH*: Martial arts (grappler).

Both men know of the concealed rooms in the building, and that the missing scientists have been kidnapped and taken to Roumania via Transylvania, but do not know the scientists' exact location.

8: Concealed Guard Room. Occupied by two men (typical lower-grade Illuminati thugs) armed with silenced automatic pistols.

9: Workshop. Occupied by two technicians repairing clockwork train sets. Both are unarmed, and ordered to keep intruders out of room 12. They do not know what the room contains.

12. Locked Room. Holds enough dynamite to demolish the building, linked to a detonation timer in 21.

14. Printing Office. Holds a small press and an assortment of embossing and plate-making tools. Most of the equipment is legitimate but a cupboard holds a locked safe containing counterfeiting plates, stolen inks and paper etc, designed to produce forged customs clearance papers, passports, and permits.

17: Dusty Room. Holds broken toys.

18: Long Dusty Room. This is an archery range. Several arrows with rubber sucker tips are attached to targets at the north end of the room. Some toy bows and arrows lie on a table in the SW corner. A locked cupboard against the east wall holds more substantial targets, sandbags and four silenced military rifles equipped for sniping.

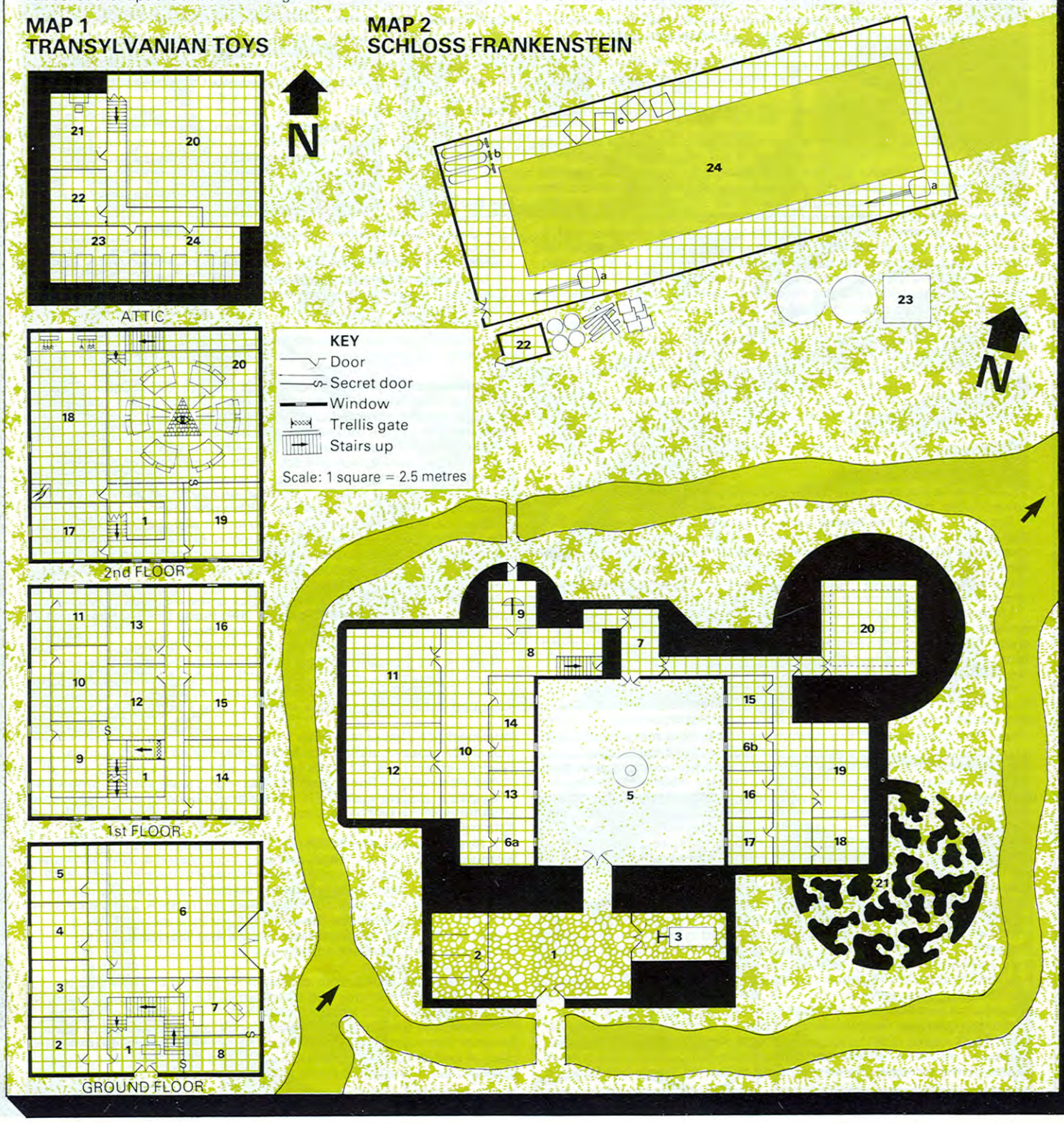
19: Room. Full of broken toys and furniture. There are faint tracks in the dust, leading to a locked concealed door to room 20.

20: Illuminati Meeting Room. Six curved tables encircle a tiled mosaic of an eye in a pyramid, surrounded by golden rays. On the north wall is a map of the world, with flags indicating various regional headquarters in Washington, London, Rome, St Petersburg, and other major cities. There are two different flags, with a tetrahedral symbol, in Roumania and in the Adriatic. There is a gallery 3 metres above the floor, leading to some attic rooms.

Unless a meeting is in progress (5% chance by night, no possibility by day) the lower area will be empty, but there will be three guards armed with silenced rifles and pistols on the upper gallery.

The Illuminati take great care to destroy all notes and papers after meetings, and nothing significant will be found.

21: Small Communications Room. Holds an anachronistic radio transmitter (built from plans supplied by the alien machine), a telephone, and a complex cipher machine. There are two armed guards (as 20) and a clerk in the room. The radio clerk will set fire to all the papers in the office at the first hint of trouble. This will take 30-90 seconds.



A locked box on the wall in the NW corner holds a time clock linked to two wires (down to 12). A locked compartment of the cipher machine holds two decoded messages, both in German, awaiting collection by the senior initiate of Vienna (currently on business in Berlin). The first reads: *URGENTLY REQUIRE ARMED SUPPORT STOP SEND EXPERIENCED MEN STOP NO TIME TO LOST STOP F*

The second says *WHY NO RESPONSE TO FIRST SIGNAL STOP SEND EXPERIENCED MEN IMMEDIATELY STOP REQUIRE COMBAT TROOPS AND AGENTS WITH KNOWLEDGE OF THE SUPERNATURAL STOP EXTREMELY URGENT STOP FRANKENSTEIN.*

22. Guard Room. Holds another four thugs armed with silent air rifles: *Ch*: Damage 2d6/3d6, 2 shots/turn, mod -1 per 4"; *GH*: 2d6+1 HTK, 1d6+2 HTC, 1 shot/frame, WC-1.

There is a trap door to the roof over the NW corner (invisible from outside) and a rolled rope ladder fixed to a beam, long enough to reach the ground.

23, 24: Soundproof Cells. 23 is empty, 24 holds two drugged physicists awaiting shipment.

Notes: The team should soon realise that their next destination is Roumania. If present, Holmes will suggest using his 'Continental Bradshaw' (a combined railway timetable and guidebook) to learn more about Roumania and Frankenstein, and will discover a Schloss Frankenstein in Transylvania.

Some more research will show that there is a Schloss Frankenstein in Roumania near the Adriatic coast, about 900km east of Vienna.

Schloss Frankenstein (Map 2)

This small castle was built in the 14th century and is now on the verge of collapse. The upper floors are filled with a jumble of building blocks and stones, forming a thick and dangerously unstable roof over the occupied areas. Any attempt to burrow or blast through this roof will bring down 2d6 tons of rubble. One tower is partially intact, but the roof has collapsed to fill the top floor with rubble. A recent addition is a huge shed behind the castle, ostensibly a mushroom farm but actually a surface structure over a submarine pen.

The current Baron Frankenstein is an exile from Transylvania, forced out by his parent's reputation. His father bought and named an old fort after his lost estates. He worships the alien machine, and has devoted his life to serving it. For several years he and his accomplices have been 'recruiting' (actually kidnapping) a staff of scientists and workmen, and fitting them with machine-designed neutral control collars which turn humans into helpless slaves. These slaves built an advanced submarine, the Nautilus, to the machine's directions.

Recently Frankenstein kidnapped a woman with an extremely odd secret – she is one of the lovers of a Doctor Corday, better known as Count Dracula, who met her while travelling through Roumania. Dracula tracked her to the castle, but so far has been unable to enter and free her. He is attempting to recover her by kidnapping and torturing the castle staff when they leave the building, but unfortunately tends to kill them before he learns much. The castle occupants now suspect the presence of a vampire, and are taking various precautions. He has hidden his coffin in the woods to the north of the castle.

Dracula has no reason to join forces with the team, but will try to follow them and take advantage of any confusion they cause to free his lover and wreak suitable vengeance. If the team get in his way, that's their problem.

Ideally the team should assault the castle at night.

1: Entrance Courtyard. A cobbled area approached by a stone bridge over a stream-fed moat. To one side is an unoccupied stable (2), to the other a shed holding a broken cart (3). The gates are thick wood reinforced with iron straps, and are always locked. Cloves of garlic are nailed outside. There are three guards, all armed with shotguns. No windows overlook this yard.

4: Gated Passage. Mined to let the roof collapse to bring down 14 tons of rubble. Detonation controlled from 6a.

5: Central Courtyard. Empty, covered by machine gun posts in various rooms (see below). There is a large ornamental fountain in the centre of the yard, dry with a 50cm high rim, mined with explosive charges equivalent to 20 sticks of dynamite and controlled from 6b.

6a, 6b: Machine Gun Posts. Each room holds two thugs running a tripod-mounted Gatling gun: *Ch*: 2d6+2/9d6, -1 per 5", 300 shots, Def 4, Body 3; *GH*: 2d6+3 HTK, 2d6 HTC, 4 shots/frame, WC-1.

The guns normally fire out through the windows, but can be swung round to cover the doors. Each thug also carries a revolver. The thugs also control the detonators mentioned above.

7: Small Lobby. Guarded by two men (machine worshippers) with heavy pistols and sabres. Both wear necklaces of garlic and carry mirrors and crucifixes in their pockets.

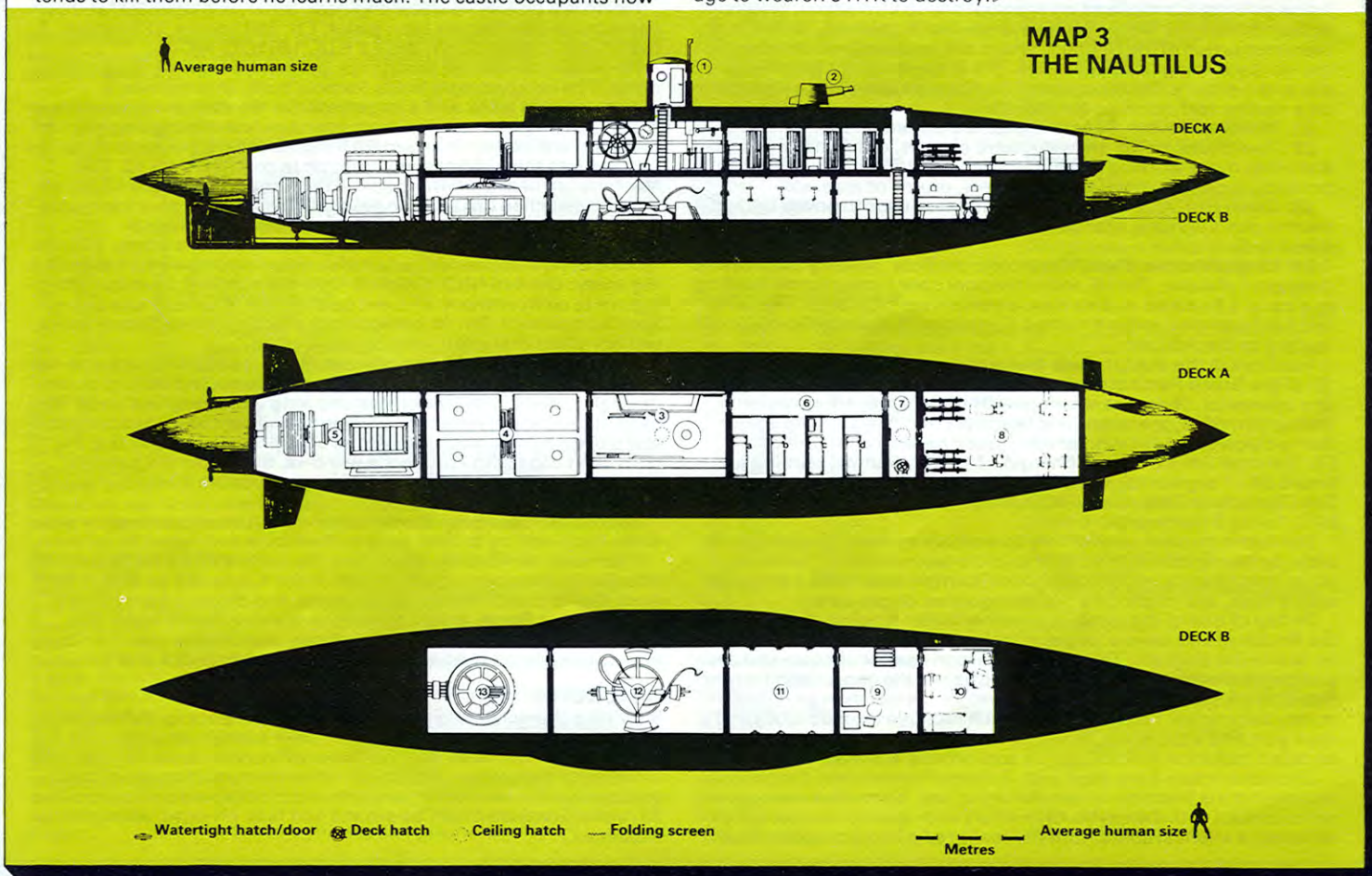
8: Old Stone Staircase. Leads to a locked door, which holds back 2d6 tons of stones and rubble.

9: Entrance. Formerly a small tower. The outer door is festooned with garlic, and connected by wire to an improvised arbalest firing a thick wooden stake at the doorway: *Ch*: 3d6/6d6, -1 per 1", 1 shot, weapon Def 4, Body 5; *GH*: 2d8+1 HTK, 2d6+2 HTC, 1 shot, WC-0.

A single machine worshipper armed with a crossbow (wooden bolts) guards the room.

10: Passage. Patrolled by two thugs armed with shotguns.

11, 12: Slave Quarters. Each holds 3d6 men and women, all wearing steel collars fitted with small metal boxes. Unless the collars are removed the wearers will obey any order but will show no initiative. They cannot talk or fight. Each collar holds some neutral control circuitry (obviously of anachronistic design), a small battery, and a shaped charge of plastic explosive. If the collar is removed or destroyed without disconnecting two inconspicuous wires (covered by several others) the charge will explode and decapitate the wearer. They can also be detonated by radio signals. *Ch*: Collar makes 40ECV Mind Control attack, always on, explodes as 6d6 killing attack on wearer, 2d6 killing attack on others, Def 5, Body 5; *GH*: Collar makes EGO 15 mental attack each frame. Explodes as hand grenade; x3 damage to wearer. 3 HTK to destroy.▷



▷One of the occupants of 12, one Magda Slozeny, is Dracula's secret lover. She is not ill, but shows slight signs of her coming conversion to undeath (pallid skin, hatred of religious artifacts, and enlarged incisors) although she does not yet have vampiric powers.

13: Kitchen. Occupied by an unarmed machine worshipper and three slaves cooking gruel.

14: Small Shrine. Converted to machine worship. On a dais is a metre-high aluminium tetrahedron, a replica of the robot. In front of the dais is an altar, bearing a dead cat. Around the walls are murals showing a tetrahedron floating in the air, radiating glowing beams which are killing men, women and children. Two fanatics tend this altar, armed with spiked spanners (treat as maces) and revolvers.

15: Microbiology laboratory. Scientists are developing various disease cultures, notably influenza, smallpox and scarlet fever. Once the machine has made enough changes to rule out intervention from the future these will be released, to spread across Europe. Three scientists work in the area, assisted by two slaves wearing control collars. All are unarmed, but can reach bottles of acid and other chemicals.

16: Electronics Laboratory. Various components, most wildly anachronistic, are spread around the room. Characters with suitable knowledge will recognise parts for lasers, radio transmitters, and the collars worn by the slaves. There are two technicians in the room, one unarmed while the other carries a machine pistol.

17: Power Room. A small petrol engine operates a DC generator, which powers equipment in various parts of the castle.

18: Transmitter Room. Two men tend a radio transmitter and cipher machines. Papers around the room are mostly unimportant but include originals of the two messages received by the Vienna Illuminati, and a note giving a daily transmission schedule, signed 'Nemo'. The next signal will be transmitted in two hours. Both men are unarmed and will attempt to burn all the papers before fighting.

19: The Brothers' Dormitory. Empty.

20: Frankenstein's Laboratory. Approached by two thick barred doors. In this old turret the leader of the worshippers is attempting to fulfil an old family ambition – the creation of life. In deference to his faith, however, the creature he is trying to create is an amalgam of man and machine, and will be a perfect killer. The current prototype has retractable steel claws, bionically enhanced strength, and a computer brain built to the alien machine's specifications. Other features of the room are an operating table, a high-voltage generator linked to various live cables, and two wooden galleries 4 and 8 metres above the floor. Frankenstein is normal apart from his intelligence, scientific knowledge, and insanity, and is armed with four scalpels and a small radio transmitter which will detonate the collars worn by the slaves. As the creature attacks intruders Frankenstein will retreat to the galleries, throw furniture and equipment at anyone who approaches, and threaten to detonate the slave collars if he is attacked. He has a single-shot Derringer pistol in his left sock. His desk is on the upper gallery and holds various papers, in particular a diary describing a complex scheme to bring about a major war (tentatively scheduled for 1904) followed by epidemics and an eventual end to civilisation. Several notes mention the Machine (always spelled in capitals), Nemo, and the construction of the Nautilus, which will apparently try to intensify the war by sinking neutral vessels. The last entry is for the previous day and mentions the departure of the Nautilus, carrying the machine on a routine test cruise to the Adriatic.

21: Wrecked Tower. Several slaves are buried under the rubble.

22: Tool Store. Holds an assortment of saws, drills, metal punches and other metal working machinery. Behind the shed is a stack of components, including metal plates, girders, drums of wire, etc.

23: Generator. A powerful diesel generator, used to power the submarine pen's lighting, cranes, etc. Behind it stand two large drums of diesel fuel.

24: Large Wooden Shed. Has a concrete floor, holding a ten-metre deep pool of water. The NE end of the pool opens into a tunnel leading to a canal a hundred metres downstream from the castle. The canal bed has been dredged to 9 metres. Further north the canal joins a river leading to the Adriatic.

Facilities in the shed include two small cranes (a), three torpedoes (b) of the Bruce-Partington design, and several crates of machinery and spares (c). There are seven guards in the shed, six armed with bolt-action rifles, grenades, and revolvers and one carrying a pack flame-thrower loaded with anachronistic napalm ammunition: *Ch*: Damage 2d6+2 Killing (Energy), -1 per 2", 6 shots, burning continues d4+1 segments, not extinguishable by water. Def 5, Body 7. See *Champions II* fire rules. *GH*: Damage 1d10 HTK for 2-4 frames, 1d6 HTC, 1 shot/3 frames, WC-1.

The flame-thrower user will try to ambush as many people as possible, by hiding behind the crates until the team close in. The weapon is not immediately recognisable since it simply resembles a knapsack with a hose, and might be a fire extinguisher or gas spray.

On top of one of the crates is a leather folder holding deck plans of the Nautilus, and several pages of notes and specifications. There is no key to the diagram. The technical jargon used is obscure and several pages are missing, but readers will gather the impression that the Nautilus is a startingly anachronistic vessel – larger than any contemporary submarine, faster, equipped wtih multiple torpedo tubes and a deck gun, and apparently requiring no fuel. Characters able to sense or detect radiation will find faint traces around the shed.

Once characters have dealt with Schloss Frankenstein they should realise that the Machine is somewhere at sea, but makes occasional radio contact with the castle. Characters with appropriate senses or skills (eg, a scientist able to turn the castle radio into a direction finder) will be able to pinpoint the Nautilus for interception. Alternatively, it leaves a faint radiation trail in the water which might be followed.

The Nautilus (Map 3)

This nuclear submarine has been built to the Machine's specifications, with comfort and safety of secondary importance. It is cold, poorly ventilated, and has minimal shielding on its reactor. The crew are fanatical machine worhippers, and glory in their sacrifice. The hull is thick steel (as armoured car sides) with interior bulkheads and hatches equally thick. All hatches have servo-motors and can be opened or closed electrically. The vessel weighs 850 tons, and is capable of speeds up to 45KPH (28MPH).

1: Conning Tower. Supports a periscope and radio mast. There is normally one watch keeper on duty.

2: Deck Gun. Fires small rocket missiles. *Ch*: 4d6 Killing, 1 per 5", 4 shots/clip, Def 6, Body 8. *GH*: 4d6 + 6 HTK, 6d6 + 8 HTC, WC1.

If the crew are warned of an attack they will either dive or man the deck gun and prepare for battle. The deck gun has a crew of three.

3: Main Control Room. This compartment normally holds four sailors, all fanatical machine worshippers armed with cutlasses and daggers. Facilities include a gyrocompass, a jury-rigged and unreliable inertial navigator, the periscope, and other normal submarine equipment. All the controls are linked electrically, not mechanically, and characters should be able to notice that this implies the possibility of control from another part of the vessel. All internal compartments are bugged and linked to compartment 12.

4: Holds four large tanks of heavy water, significantly radioactive. Characters will start to take minimum levels of radiation damage after 5-30 turns: *Ch*: See radiation rules, *Champions II*, or take 1d6 Killing (Defence 30pts damage resistance) per turn. *GH*: Take 1d4+1 HTK.

The radiation is leakage from the unshielded reactor below, and is invisible.

5: Engine Room. A large electric motor, heavily armoured (as bank vault) against attack and fully waterproofed, powered by cables entering through the floor. This compartment is also radioactive (as 4).

6: Crew Quarters. Divided into four curtained compartments. a, b, and d normally hold 1-2 crew each (not in combat), c is used as the radio room and always holds one operator if the vessel is surfaced.

7: Access Way. Leads to lower hold and torpedo room.

8: Torpedo Room. Holds twelve torpedoes launched through two tubes. There is a mechanical racking system which will load torpedoes into the tubes without human intervention. Each torpedo weighs 2.5 tons and explodes as a large bomb, range 5km, speed 50KPH.

9: Hold. Contains tools, food (mostly concentrated iron rations and dried sausages), spares, and gun ammunition.

10: Captain Nemo's Cabin. This area is warmer and more comfortable than the rest of the vessel, but Nemo is as much of a fanatic as the rest of the crew. He began his career opposed to war in all forms but gradually developed a hatred of mankind, and was subverted into the belief that the best way to stop war is to have no-one alive to fight.

Nemo is a brilliant nautical engineer, sailor, and scientist, and carries a crude but effective laser pistol: *Ch*: 6d6 energy, 12 charges, -1 per 3", Def 3, Body 3. *GH*: 3d6+2 HTK, 1d6 HTC, WC-1.

He is a well developed though normal human in prime physical condition. The compartment holds Nemo's bunk, ship models, a draughtsman's table, and a large desk. On the desk is a curiously designed computer terminal cum intercom resembling a typewriter keyboard and screen in an ornate fretwork case. It connects to cables running into the bulkhead and through to compartment 12. The Machine can hear everything said in the compartment (even if the terminal is switched off) and can detonate the terminal as a fragmentation grenade, filling the entire compartment with shrapnel.

11. Compartment equipped to hold prisoners, but is empty. Fittings include several concealed gas nozzles releasing a powerful tranquillising spray: *Ch*: 4d6 NND (Defence 10pts life support), invisible, affecting entire compartment. IIF (vent sprays), act 14 or less, one charge. See *Champions II*. *GH*: As paralysis ray affecting entire compartment, will not affect characters who do not breathe.

12. Large Lead-lined Compartment. Holds the Machine, a metre-tall metal tetrahedron connected to numerous wires and control boxes through sockets in its base. It has one long tentacle coiled under its body. It can control the entire submarine and can fire torpedoes, open and close hatches, and navigate the vessel. If it is obvious that the crew can't cope with intruders it will dive, then open the hatches, attempting to drown all aboard. If this is impossible it will blast out of the hull and escape.

As soon as it sees Benjy it will make an all-out attempt to destroy him, while Benjy will try to time jump to the future and report its location.

If the team can keep the Machine in the compartment for 30 seconds after Benjy disappears the scientists in the future will be able to back track it to its exact materialisation point, and delete it from history.

13. Reactor Room. Holds a primitive uranium/heavy water pile. Characters in this room will immediately take intense radiation damage, causing four times as much as in compartments 4 and 5.

FINAL NOTES

Surviving characters should be given full experience for this scenario, but will have no memories to explain their sudden acquisition of any new powers. If the team fail the referee will need to design an alternate timeline for their return. This might range from a totalitarian dictatorship to a nuclear wasteland, or some sort of collapsed civilisation. The Bavarian Illuminati might be around and bear grudges, as might the Machine.□

NON-PLAYER CHARACTER STATISTICS

Each character is defined for *Champions*, and *Golden Heroes*.

Champions: Count Dracula

Val	CHA	Cost	Powers	END
35	STR	25	Multipower: Vampirism: *Unusable in bright light*:	
27	DEX	51	200 point reserve, slots	
23	CON	26	Darkness, Ultra	0†
15	BODY	10	Desolidification, Ultra**	0†
13	INT	3	Mind control, Ultra***	4
18	EGO	16	Killing attack 2d6, Ultra*	0†
18	PRE	8	Power drain, END	0†
10	COM	0	5" Flight, in bat form	1
20	PD	13	Running, in wolf form	2
20	ED	15	Enhanced senses:	
5	SPD	13	Active sonar (Bat form only)	0
12	REC	0	Tracking scent (Wolf form only)	0
100	END	39	Ultraviolet vision	0
44	STUN	0	Ultrasonic hearing	0
Total		218	Infra-red vision	0
OCV=9			Enhanced hearing	0
DCV=9			Ego Defence	0
ECV=6			Regeneration, daytime via OAF$	0
PHA=3,5,8,10,12			Full damage resistance, except vs wooden killing attacks	0

Disadvantages
Dependent NPC (Magda Slozeny).
Hunted by Prof. Van Helsing & friends.
Craving for blood, takes irrational actions.@
Retreats from mirrors (irrational).@
Cannot enter buildings unless invited in.@
Takes 1d6 damage unless in coffin during the day (Dependence ‡).@
Takes 3d6 damage in *bright* sunlight.@
Takes 3d6 damage in water.@
Takes 3d6 from holy water/wafer.@
Takes 1d6 from sight of crucifix.@
Takes 1d6 from smell of garlic.@
2x Body all wooden weapon attacks.@
Secret identity.
@ These disadvantages are associated with the vampirism multipower and cannot be bought off.
* Using fangs, tearing limb from limb, etc. No focus.
$ OAF = Coffin
‡ See Champions II
** Can't pass through solid objects, but can pass through small gaps.
*** Maximum range = 10'. Must have eye to eye contact.
† End cost reduced to zero.

Golden Heroes: Dracula

Weight: 150lb
Height: 6' 2"
Handedness: Left
Job: Undead
Strength: 25
Ego: 16
Dexterity: 16
Vigour: 16
Damage Bonus: +10
Strike Bonus: +1
HTK: 70
HTC: 77
Defence Class: 6 (8 vs holy weapons).
Costume: Formal evening dress.
Movement: 18m
Powers
Advantageous Background 2 (rich immortal).
Heightened Move 2.
Strength 1.
Intangibility 1 (as mist).
Claws.
Regeneration.
Health 2 (fast healing, immunity to toxins).
Shapechange (to wolf or bat).
Animal Senses 1.
Magic 1: 15pts, Hypnosis (speciality), Summoning (wolves and bats), Hallucinations (darkness etc).
Note: Dracula is confident and adds 5 to his defensive ego. His weaknesses are as the disadvantages for the *Champions* stats.

The Machine – Please note that this NPC has been designed as an extremely tough opponent in all systems. If parties are relatively weak some adjustment may be necessary.

Champions: The Machine (Built to 500 Pts)

Val	CHA	Cost	Powers	END
30	STR	20	Elemental, Electrostatic	
18	DEX	24	Powers:	
30	CON	40	Energy blast, 12d6 lightning	12
30	BODY	40	Flash	2
23	INT	13	Flight charge repulsion, in air only)	2
23	EGO	26	Killing attack (OIF‡)	4
18	PRE	8	Telekinesis *	15
0	COM	–5	Armour	0
36	PD	30	Damage resistance, total	0
36	ED	30	Enhanced senses:	
5	SPD	20	Radar sense	0
20	REC	16	360 degree vision	0
100	END	20	High range radio hearing	0
81	STUN	20	Ultraviolet vision	0
Total		304	Life support	0

OCV=6
DCV=6
ECV=8
PHA=3,5,8,10,12
Disadvantages
Extreme cruelty.
Missionary zeal (always wants to persuade victims that they are dying in a good cause).
Unluck.
‡ OIF = charged tentacle/cable.
* Electrostatic – does not affect metal objects, only insulators.
Note: The Machine does not incorporate time travel mechanisms but was projected back by another machine.

Golden Heroes: The Machine

Weight: 200lb
Height: 40"
Job: Destroy Human race
Strength: 25
Ego: –
Dexterity: 15
Vigour: 20
Damage Bonus: +10
Strike Bonus: –
HTK: 70
Defence Class: 3
Costume: –
Movement: 30m
Powers
AB (Immortal).
Flight 1.
Armour 1 (gives divider vs HTK of 4).
Strength 1.
Health 2 (immunity to toxins, life support).
Heightened Senses: Radar Sense Hearing 1, Infra-red Vision.
Field Manipulation 2 (magnetic and electric).
Energy Attack (electric) 3: 25 dice, +1 on hit rolls.
Stunner, type 2 (tentacle does normal damage as two handed concussive on impact).
Notes: As a machine ego is non-applicable – it cannot be mind-attacked. Has no HTC, either – can only be destroyed by HTK.

Champions: Benjy

Val	CHA	Cost	Powers	END
0	STR	–10	Time Travel Twice day *	0
0	DEX	–20	Teleportation Twice day	0
30	CON	40	Telepathy	2
50	BODY	80	Radar sense	0
15	INT	5	Passive sonar	0
12	EGO	4	High range radio hearing	0
0	PRE	–10	Infra-red vision	0
0	COM	– 5	Illusions	2
40	PD	40		
30	ED	24		
0	SPD	–10		
6	REC	0		
60	END	0		
65	STUN	0		
Total		138		

OCV=0
DCV=0
ECV=4
PHA=–
Disadvantages
No hands.
Unable to walk or move.
Code against killing.
2 x STUN from energy attacks.
Wants to be Errol Flynn.
Mildly afraid of cats.
Mildly afraid of owls, hawks, etc.
Unusual looks.
* 10-ton limit on mass carried, decreasing as journey length increases (eg Benjy weighs 5kg and can't carry anything else in the jump from his own time). Minimum 30 minutes calculation required per time journey (except precalculated return to home time). This ability should not be given to player characters.

Golden Heroes: Benjy

Weight: 20lb
Height: 15"
Job: Computer
Strength: –
Ego: 15
Dexterity: –
Vigour: 14
Damage Bonus: –
Strike Bonus: –
HTK: 55
Defence Class: 12
Movement: –
Powers
Time manipulation – limited to travel to past or future twice per subjective day.
Heightened Sense: Hearing 1, Infra-red vision, Radar sense.
Psionics 1: 15pts, Telepathy, Hallucinations, Mindwar.
Teleport 1: 2 teleports a day up to 50m.
Note: Benjy is re-inforced with Adamantium and Vibranium, and because he is inanimate, he is unaffected by hits on HTC.

Champions: Sherlock Holmes

Val	CHA	Cost	Powers	END
15	STR	10	Detective work	0
15	DEX	15	Disguise	0
10	CON	0	Luck	0
10	BODY	0	Martial arts (Baritsu)	0
25	INT	15	Skill level 3, handguns	0
15	EGO	10	Stealth	0
16	PRE	6	.45 Revolver	0
10	COM	0		
5	PD	2		
2	ED	0		
3	SPD	5		
5	REC	0		
20	END	0		
12	STUN	0		
Total		63		

OCV=5
DCV=5
ECV=5
PHA=4,8,12
Disadvantages
Dependent NPC (Dr Watson).
Hunted by Bavarian Illuminati.
Hunted by remnants of Moriarty gang.
Reformed drug addict.
Distrusts women.

Golden Heroes: Sherlock Holmes

Weight: 184lb
Height: 6'4"
Handedness: Right
Job: Consultant Detective
Strength: 16
Ego: 15
Dexterity: 14
Vigour: 12
Damage Bonus: +1
Strike Bonus: +2
HTK: 36
HTC: 41
Defence Class: 6 (dodge 1).
Costume: Normal clothing.
Movement: 14m
Powers
Skill 4: Disguise, Locksmithing, Escapology, Stealth.
Martial Arts: (oriental)
Advantageous Background: (scientist, specialising in criminology/pathology).

Champions: The Monster

Val	CHA	Cost	Powers	END
60	STR.	50	Full damage resistance	0
23	DEX	39	Killing attack 2d6 ‡	6
23	CON	26	Ego defence (computer brain)	0
18	BODY	16	Regeneration	0
7	INT	–3	Enhanced hearing	0
10	EGO	0	Enhanced vision	0
10	PRE	0		
2	COM	–4		
15	PD	3		
5	ED	0		
3	SPD	0		
20	REC	6		
50	END	2		
70	STUN	10		
Total		145		

OCV=8
DCV=8
ECV=3
PHA=4,8,12
‡ OIF =Steel claws
Disadvantages
Can't talk.
Always attempts to kill.
Public identity.
2x damage, electromagnetic attacks.
Unluck.
Unusual looks.

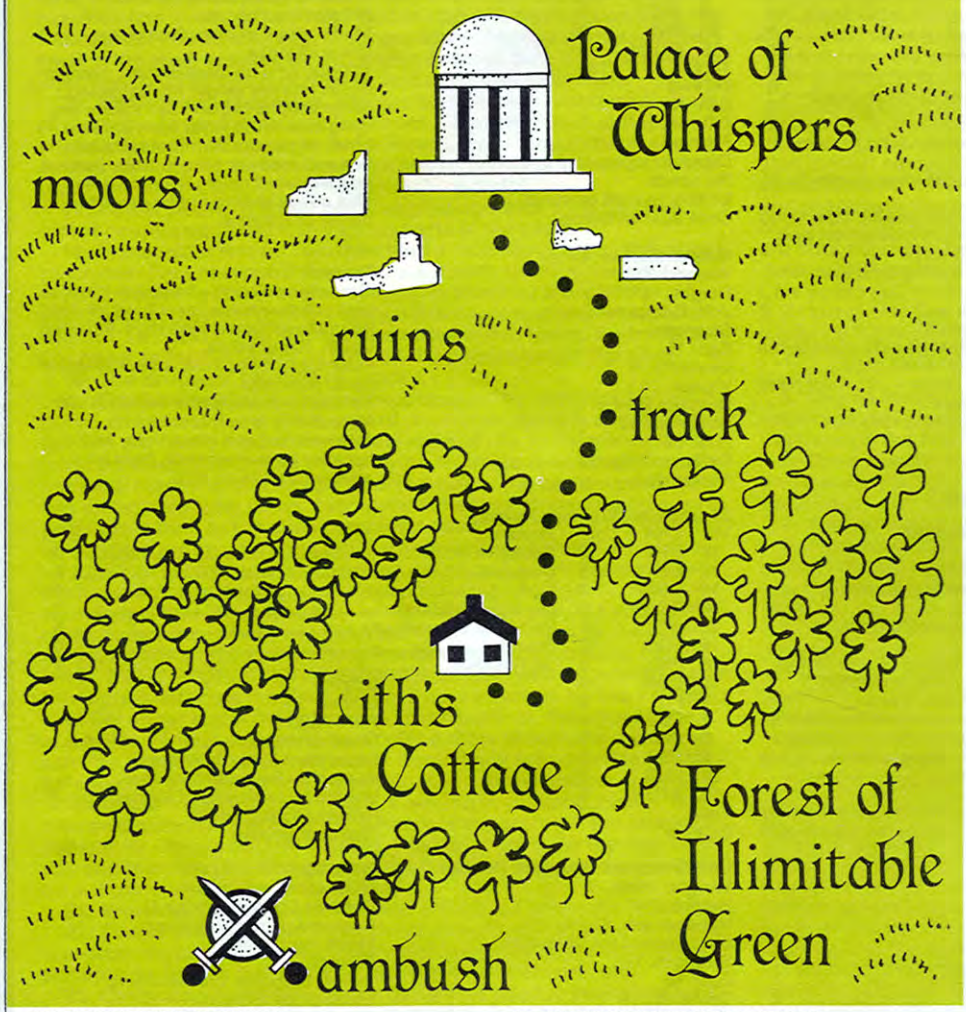
Golden Heroes: The Monster

Weight: 220lb
Height: 7'2"
Handedness: Right
Strength: 41
Ego: 6
Dexterity: 11
Vigour: 14
Damage Bonus: +21
Strike Bonus: –
HTK: 40
HTC: 45
Defence Class: 5 (natural protection, combined with Strength for divider of 2 vs HTC, 3 vs HTK).
Costume: Ragged clothing
Movement: 14m
Powers
Strength 2.
Claws.
Animal Senses 1.
Notes: 3 frames/round.

Fiend Factory *is a regular department for new* AD&D/D&D *monsters, edited by Albie Fiore. This issue, a short mini-scenario.*

Chun the Unavoidable

An AD&D Mini-Scenario for Characters of 2nd to 4th Level, based around some new monsters by Oliver Johnson



DM'S INTRODUCTION

The folowing short adventure is based on one of Jack Vance's excellent fantasy stories from the first *Dying Earth* collection. It provides a basis for introducing some of Vance's creatures to the campaign – particularly appropriate because Vance was one of Gary Gygax's prime sources of inspiration.

Lith the Weaver has entered into an infernal agreement with *Chun the Unavoidable*, a supernatural being who is custodian of the Tapestry of Ariventa in the Palace of Whispers. In exchange for the human eyeballs with which his cloak is embroidered, Chun gives Lith a thread or two of the tapestry. Lith is gradually reweaving the tapestry in her cottage. When it is complete, the tapestry forms a gateway to the magical world of Ariventa, where the process of ageing is arrested and all the fields and orchards are perpetually golden with harvest. The tapestry is now, after many years' work and grisly payment on Lith's part, almost half restored. All passages of text not boxed or labelled DM should be read out to the players, virtually as it is.

PLAYERS' INTRODUCTION

As you are travelling across some moorland close to the Forest of Illimitable Green which is on your left, strange blue scaled and crested humanoids burst from the bushes around you – an ambush!

ARCHVEULTS

No Appearing:	1-20
Armour Class:	As worn, usually 5
Movement:	12"
Hit Dice:	1+1
Treasure:	Individuals N, S, T
Attack:	By weapon type or galvanic impulse
Alignment:	Any
Intelligence:	Average and up

Archveults are an intelligent species from another world. They have shimmering blue scales, a large black crest over the domed skull, and a hooked beak/snout, but otherwise essentially humanoid in form. Archveults can reach 12th level as fighters and 9th level as assassins or thieves, but are not restricted at all as to level of magic-use. There are no archveult clerics.

All archveults have the special ability to generate an electrical discharge through their bodies which will cause a character touched to pass out for 2-12 rounds if a saving throw *vs* paralysis is not made. Whether or not the save is successful, the character will take 1-4 points of damage. Once the *galvanic impulse* has been used, an archveult will take 10-60 minutes to build up the electrical charge for a second such attack.

Archveults mine (see *DMG*) *Ioun Stones*, and any archveult magic-user of 4th level or higher has a 10% chance of having 1-10 *Stones*.

Archveults are only encountered on this world in small adventuring groups of 1-20 individuals. This particular group of bandit archveults consists of:

Xexamedes: 5th level archveult magic-user; AC9; HP15; Move: 12"; Spells: *Friends, jump, magic missile, shield, strength, web, lightning bolt*; six *Ioun Stones* (types 2, 4, 6, 6, 7, 14); 6 platinum pieces.

Xexamedes' bodyguard – Three 2nd level archveult fighters; AC4; HP11, 9, 10; one attack at 1-8 (longsword); each has 1 platinum piece, one has a *Potion of Healing*.

If Xexamedes is searched, a small map will be found, showing a clearing in the Forest of Illimitable Green. It also mentions the Tapestry of Ariventa, apparently a 'Gate' to another world.

As you are passing through the Forest in search of the Tapestry you eventually come across a cottage in a picturesque clearing. All is not well, however, for a muffled sobbing can be heard within. On closer investigation you find a beautiful woman lying on the floor before a tapestry stretched on a frame. It appears to have been torn in half, the remaining section showing a pleasing panorama of golden fields and meadows where laughing, happy folk cavort and play.

Looking up, the woman blurts out, 'I am Lith. The tapestry you see before you is the last artistic representation of the paradise of Ariventa. It has been rent by the monster Chun the Unavoidable, who but half an hour ago burst in and ravished me before tearing my cherished tapestry in a spirit of gleeful malice. Track him down to his haunt and bring back the half of the tapestry he has taken – he cannot be far hence – and my gratitude will be forever yours.'

DM: Any ranger, and any thief or assassin above 3rd level, will spot the inhuman tracks leading from Lith's cottage. (A ranger of greater than 3rd level will also notice that the tracks have been made on more than one occasion in the last week or so.) Lith will not accompany the party. If anyone attempts to coerce her, she will call on the magical defence which protects her within her cottage: daggers which materialize out of the air. She can call on up to twenty daggers. Each strikes as a 6th level fighter. After striking once, a dagger will disappear forever, so Lith will be sparing in their use.

Lith: 3rd level MU; AC10; HP6; Chaotic Neutral.
Spells – *Friends, dancing lights, pyrotechnics.*

The tracks lead out of the woods onto a barren moor. An ancient city must once have stood here; as far as the eye can see are ruined plazas, shattered columns and low, crumbling walls. High above in the sky, you notice what at first seem to be half a dozen hawks, or large bats. They swoop down from an immense height, nearly blacking out the sun with their enormous wings, and for a moment you believe they may be pterodactyls. More closely, you can see the possibility of many antecedents combined in a single nightmarish hybrid – each has a globular belly covered with silvery fur, clawlike hands on dingy leather wings, a horny snout like that of a stag beetle, an array of white fangs like knife blades... They emit almost human cries of pleasure as they swoop down on you.

PELGRANES

No Appearing:	1-12
Armour Class:	6
Movement:	6"/24"
Hit Dice:	2d8+1
Treasure:	None
Attack:	1 bite/claw for 1-8
Intelligence:	Average

They are about 4' long and have an 8' wingspan. Vicious predators, they will attack anything that appears vaguely edible. They are not stupid, however, and will break off any combat, if necessary.

Passing further into the ruins, you discover a partially ruined grotto. Standing in a recess is a beautiful black statue of a strange being. It is draped with creepers and blotched with patches of moss.

DM: This is a deodand. It will wait until the characters pass before leaping to attack them from the rear. If they do pass, characters should be automatically surprised.

DEODANDS

No Appearing:	1
Armour Class:	3
Movement:	15"
Hit Dice:	6d8+1
Treasure:	30% chance of 1-3 pieces of jewellery
Attack:	Two claws for 2-9 each
Alignment:	Chaotic Evil
Intelligence:	Average to high
Notes:	Surprises a party on 1-5; is never itself surprised

Perhaps created by some ancient magician, deodands have the form of a handsomely muscled man with dull sable skin, and slit golden eyes like a cat's. Deodands are able to remain motionless for many hours at a time in order to catch their victims unawares. Their only food is human flesh, which they desire with a constant and terrible craving. They will often taunt people they are pursuing, or implore them to surrender in tones mockingly plaintive. Deodands are about human sized on average.

Further on, the tracks are lost on the edge of a broad plaza bordered by broken pillars. Many long-dead corpses lie around – both of noble fighters and serfs, bound together only by death and the fact that their eyeballs have been gouged out! Ahead of you there is a ruinous temple, its inner recesses lost in shadow. A curious whispering noise seems to come softly from all around, but you cannot make out what is being said.

You approach the temple and enter its pillared hall. On the far wall, above an altar carved to represent thousands of tormented faces, you see the golden radiance of the other half of the tapestry. No sound can be heard now. The susurration you noticed outside has gone. You cannot see any other entrances to the building apart from the one you have used, but the dust on the floor here has not been disturbed for some time.

DM: By standing on the altar stone, characters can easily reach the tapestry. As they take it down, they uncover a dark recess in the wall behind it. From this leaps Chun the Unavoidable.

CHUN

No Appearing:	1
Armour Class:	1
Movement:	15"
Hit Dice:	8 (HP36)
Treasure:	G, H
Attack:	Two claws for 2-16 each, surprises on a 1-6

Special Attacks: Surprised characters must save vs fear (at +1) or stand defenceless for 1-3 rounds.
Special Defences: Cannot be surprised.

Chun's face resembles that of a large baboon, the white face patch composed of bare bone, with empty sockets where the nose and eyes should be. The rest of his enormous body is covered with black, gistening fur and there is about him a noxious animal reek. He wears a cloak of human eyeballs laced on silk threads. Chun runs with ferocious speed on all fours after anyone who attempts to escape him. He tears the eyes from his victims and laces these onto his cloak. After slaying any group of adventurers whom Lith dupes into going after him, he detaches some threads from the tapestry and takes them to her cottage as repayment.

Chun is very large – he would stand some 18 feet tall if upright. He takes his soubriquet from a special magic power – once on a victim's trail, he can follow unerringly until the victim is caught. Even travelling to another dimensional plane will not shake off Chun's pursuit.

CONCLUSION

It may seem that Lith cannot lose out in this scenario – if the players defeat Chun, how will they ever know they've been suckered? In order to give them a chance to lay the blame where it belongs and exact revenge on Lith, have Chun speak on himself while he is fighting. 'Ah, Lith, you have sent fine sets of eyes for me this time!' That should give them enough of a clue. The players may take the tapestry back to Lith, and she will indeed be grateful (after her initial shock of seeing the players alive) – unfortunately, she doesn't actually have anything of value to give them as reward! The players may themselves engineer the situation so that they can use the tapestry. In this case, the DM will have to work out the results – perhaps a campaign set in the world of Ariventa.□

FOR A FEW CREDITS MORE

Money in Traveller by Thomas Price

INTRODUCTION
Money. Everyone uses it, all the time. Yet few people have examined its physical make-up or the mechanics of its use. It usually weighs nothing and is easily carried from adventure to adventure (no currency controls or exchange losses here). Money is the single most important part of the *Traveller* Universe. Its physical make-up and method of use will have a major effect on the game and the conduct of adventures. Besides, there has to be money in the *Traveller* universe or 99.9% of characters would have nothing to steal...

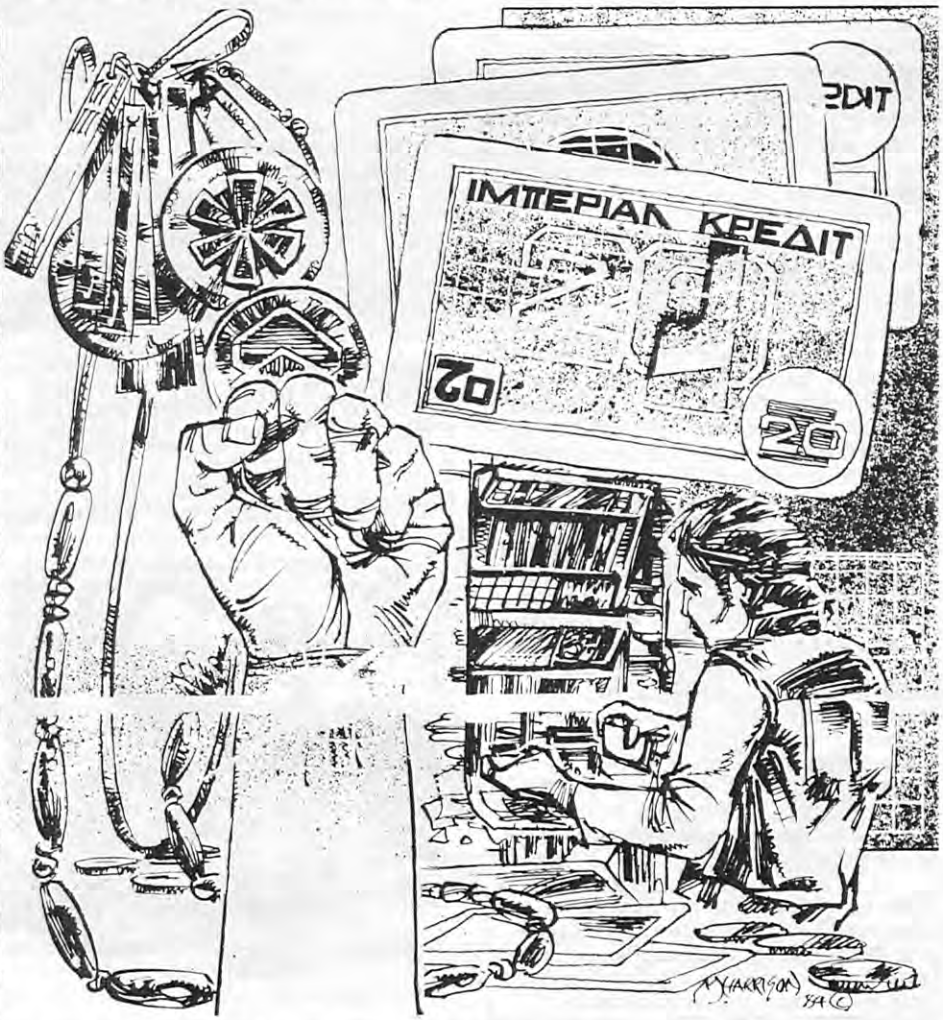
BACKGROUND
The *Imperial Credit Standard* (to differentiate it from local planetary credits) is the set currency for all interstellar transactions (and all, bar a tiny percentage, of interplanetary transactions).

CASH
Imperial Currency
Imperial cash (usually only seen on low tech worlds, and in deals of questionable legality) is available in fixed denominations: the *unit*, the *double* and the *quintet*. These denominations are available at each multiple of ten Credits (or *colours*) eg: 1, 2, 5, 10, 20, 50, 100, 200, 500, 1000, 2000, 5000... etc.

The money is physically made up of a silica-plastic sandwich (called a 'plac'). Its appearance is of a plain plastic card, about the size of a Credit Card. Each multiple of 10 Credits is coloured differently (up to the MegaCredit) and has the value printed on it in white, with a white grid pattern as a background. Colours are as follows:

Yellow:	Single Credits.
Orange:	Tens of Credits.
Green:	Hundreds of Credits.
Red:	Thousands of Credits.
Blue:	Tens of thousands of Credits.
Purple:	Hundreds of thousands of Credits.
Black:	Millions of Credits (The MegaCredit).

The actual manufacture of the money is a simple process, although it does require a machine weighing several tons available only at Tech Level 12. The raw materials that go to make up the money are numerous (and classified) and individually of little value. Thus in the Imperial Banks (inevitably operated under licence by one of the MegaCorporations) no actual cash is stored. Money, when handed in, is broken down into its component materials and destroyed. A register of its value is held on the Banks' computer of course. When money is issued it is actually manufactured there and then, at the denomination required. Operation of the machine requires more than one person and security precautions are quite excessive...



Local Currency
On Low Tech worlds where the Banking system is not up to the demands of Imperial Currency, Local Currencies replace it. The Credit can still be used but in order to give small change (as the smallest amount recognised by the Imperial is the Credit) there will be local currency for fractions of a Credit. These vary greatly from place to place in the form of metal coins, discs, plastic strips, or even beads on a string.

On some worlds Local Currency will be used entirely, enabling the Government to keep tighter control on trade with other worlds. These other currencies have an infinite variety of physical characteristics but they all have one thing in common, they are worthless off-planet (except to a collector of local currencies...).

CASH TRANSACTIONS
Establishments that operate for cash (usually not recommended for those of a delicate disposition) have machines that will analyse the Credit and then punch holes in it to the value of the purchases. The white grid printed on the Credit enables you to see how much remains. The small pieces of Credit are returned to a Bank which will analyse them and credit the establishment with their worth. An old con trick is to show a stack of Credits with only the top one showing its true value, the rest of which are full of holes...

On Low Tech worlds, of course, cash transactions are carried out much as they are today. A large denomination credit is tendered in return for services, and smaller denominations returned in change.

It should be noted that in the *Traveller* universe, where communications are limited to the speed of travel, there is no means of passing information as to changes in credit states. You cannot Telex your Bank in America and tell them to transfer $100 to your Bank in the UK, because someone would have to travel to America to collect the information and travel to the UK with it. It would be easier to actually collect the cash. Thus the use of 'real' Cash is still quite common.

CREDIT TRANSACTIONS
Although the actual transfer of cash will still be common there are problems concerned with the security of such operations. In order to overcome some of these problems (and to avoid the awful bore of carrying around dirty money...) credit transactions are used. A credit 'card' will have its value electronically printed on it, and that sum (in actual

cash) guaranteed by an outside agency (usually one of the MegaCorporations).

This means that the card is, in itself, worth the value printed on it. The advantage of the credit card over cash is that (depending on the degree of security used...) the card is of no value to a thief, as only the owner can use it. Depending on the Tech Level the degree of security will vary from simple signatures, to retinal patterns and brainwave scans to determine the rightful owner.

The Imperial Bearer Bond differs slightly from both Cash and Credit transactions. The Bond, like money and credit cards, is worth the value printed on it; unlike credit cards however, it can be carried by anybody. The Bond can only be surrendered for cash at certain Imperial Installations. The Bond is used to transfer very large sums over vast distances where, by the time it gets there, personalities may well have changed, but the position of authority will not.

IMPLANTS

The ultimate in credit cards is the Implant, where the credit card is actually part of the person using it. The cards themselves (both temporary and permanent) are of a standard design agreed by all the MegaCorporations and the Imperial Authorities. They can be implanted so as to be undetectable to the naked eye, or as a plate on the wrist with the Company Logo (fashions change...). The usual position is on the wrist or forearm.

The cards themselves will retain their value after death of the user (unless massive damage takes place, say with a PGMP-13) but actually getting the Credits usually depends on lengthy court action and, of course, the Will of the deceased.

There are two facts worthy of note concerning the Implant, one is of the *Unlimted Credit* implant used by the bearers of Imperial Warrants; but the main fact all Travellers should take note of when using Implants is that they mean nothing on a world without the Tech Level 6+ equipment required to read them...

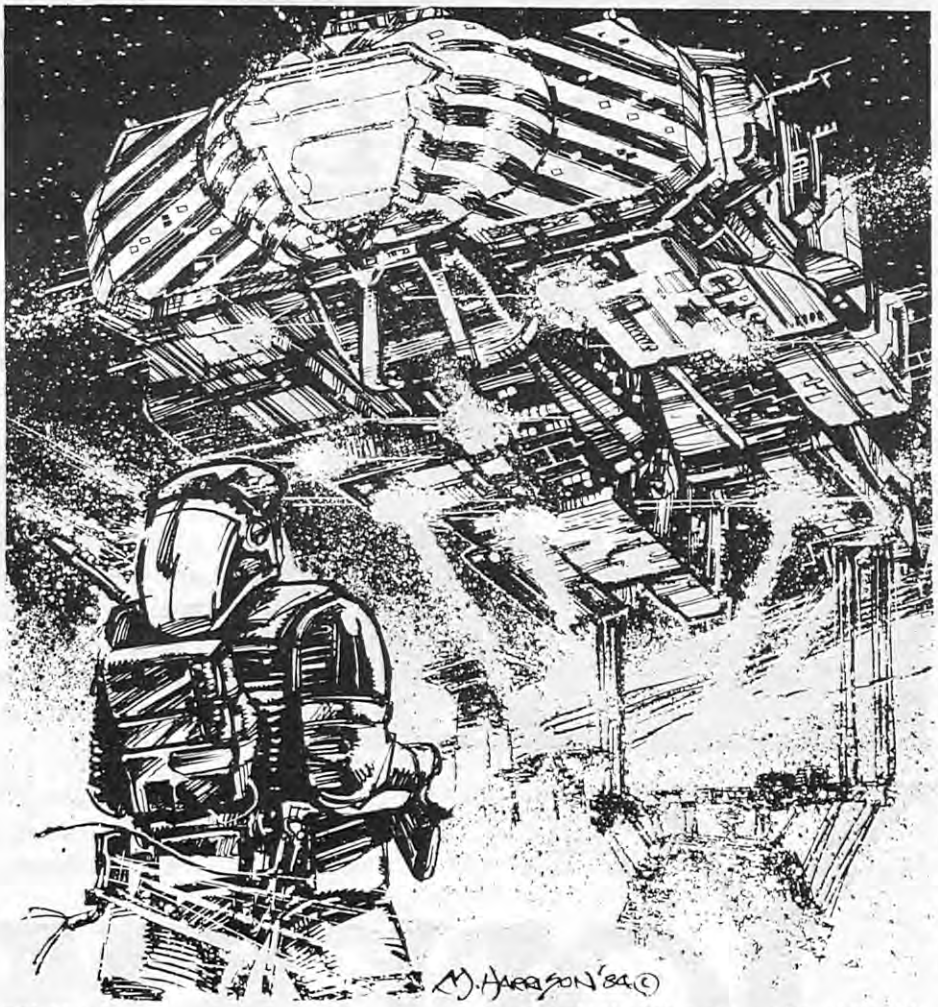
SLANG

Money is the one part of the Imperial Universe that has the most slang associated with it. The following is a short extract from 'Modern Slang – Its Use and Abuse (The last 1000 years)' [Cometary Publishing – a subsidiary of Makhidkarun].

Slang concerning denomination:
Chip, Frac: Fraction of a Credit
Unit: 10 Credits
Double, Cee: 100 Credits
Triple, Block, Brick, Low: 1000 Credits
Quartet, Quad, High: 10,000 Credits
Meg, Biggie: 1,000,000 Credits

Slang concerning colour:
'He's yellow': A Cheapskate, Won't pay
'In the red': Getting by, OK
'In the black': Rich
'Black-hearted': Thinks only of money
'Greenies': 100 Credit Placs
'Black': The MegaCredit
'Purps': 100,000 Credit Placs

General:
The plan is 'full of holes': The plan will not pay.
A 'Chippie': Someone who collects fractions.
'Cees': Imperial Credits (as opposed to local money).
'Washers', 'Discs': Local Coins.
'Monopoly Money' (obscure): Local Currency in general.



SCENARIO SUGGESTIONS
by Simon Farrell

Considering the foregoing, one or two possibilities immediately present themselves. Forgery would seem to be the best bet for the small time, money-grubbing *Travellers*. Just as today, it seems unlikely that people dealing in cash in the *Traveller* universe would check the authenticity of the cash they handle very often. The raw materials and their exact combination may be a closely guarded secret, but any resourceful character should be able to come up with something which *looks* right.

For the slightly more ambitious entrepreneurs, it might be worth wondering how often some establishments take those small pieces of credit to their local bank. Once a day? Once a week? How securely is it stored? How is it taken to the bank? An enterprising character might set up a small shop of his or her own – giving them a perfect right to bank all those little pieces of credit...

For those of insufficient skill to use forgery, the brute force method comes well recommended. The machine which manufactures money weighs several tons? Starship cargo holds carry more than that. It's well protected? My, my, think of all the senseless violence necessary to steal such a secure item! You'd certainly be able to pay for any help you needed! And once the machine is in your possession you will be set for life. The Imperium is hardly going to change its unit of currency.

The other interesting thing about the use of money in an interstellar society is transfer of funds. Admittedly, this would not be as easy as it is today, but even so hauling large amounts of cash around the galaxy isn't the easiest way of transferring funds. The usual thing would be that X-Boats would carry information about the credit transfer electronically, passing it on to the planet concerned with the rest of the mail. The information would be coded of course, but codes can be broken; and unlike modern methods of electronic funds transfer, verification of the message's authenticity would be a slow and unwieldy process. All it needs is one inside man.

On a more legal note – on what is the Imperial economy based? Is it a standard like the gold standard, or does it fluctuate in relation to the other interstellar currencies – those of the Zhodani, the Aslan, Vargr, Sword Worlds? If so, then there's a chance for profit right there. So long as you have the capital in the first place. And where does the capital come from? For most Travellers the answer is obvious – you steal it!

All in all, when stealing money in *Traveller* – indeed in any time or place – it helps to have someone on the inside; and this kind of operation is probably the easiest in which to find such a person. After all, everyone has their price!□

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... sole survivor of a devastating attack on the monastery of Kai.

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You are going on a journey, a quest. You create your own adventures, choose your own tactics and make your own decisions.

You swear

THE LESSONS OF COMBAT AND ENDURANCE

When you were training with the Kai Lords, you acquired many secret skills and disciplines. Now, you may need to use them. You may need to improve some, and disregard others.

"Combat Skills" may be needed to defeat the enemies you encounter on your way to reaching the beleaguered King, and whilst saving your country. You will need "Endurance" to survive. Each decision you make can alter the course of your adventure. So choose wisely, for you will often be totally surprised by the effect your choice may have on your survival.

THE SURVIVAL DISCIPLINES

Over the centuries, the Kai Lords had mastered the skills of the warrior. As you proceed through your adventure you may find that you are becoming more and more proficient. If you, too, have mastered these skills they may save your life!

You can learn how to hide undetected amongst rocks and trees of the countryside. In a city, you can look and sound like a native which may help you to find shelter.

Learn how to communicate with animals and move objects by sheer concentration alone.

You can develop a "Sixth Sense" that warns you of imminent danger. It may also reveal the true nature of a stranger.

"Tracking" may help you choose the right path and decipher prints or tracks of creatures in the wild.

The discipline of "Healing" can restore your "Endurance" after being wounded in combat.

THE "COMBAT" SKILLS

When you entered the Kai monastery you were taught to fight with daggers, spears, warhammers, axes and swords.

The evil Darklords, though, have the ability to attack using "Mindforce". Lone Wolf can learn the discipline of "Mindshield" and also "Mindblast", the old Kai Lord's ability to fight using the forces of the mind alone. You, Lone Wolf, control the combat, you decide whether to fight or not, and you alone can manipulate the moves.

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You set out with just an axe, a leather pouch of gold crowns and a map of Sommerlund which you have discovered amongst the smoking ruins of the monastery.

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1 The Patrons Plan
'Precision needle lasers will rake the power cells, temporarily knocking out deflectors and communication...'
2 'Then as Dinalt moves the Osprey alongside, 2 groups: Syrena and Gavin; Hayes and Flinn will jet towards the stricken vessel...'
COME ALONG FELIX... "SPACE WALKIES"
BANZAI!!
Bissooh!
COMPUTER
3 'Hayes and Flinn will move across the bow, "tying up" the lasers...'
NIVEL TURRET MOUNT P/S
HAYES
8 '... while Flinn knocks out the computer...'
5 'Gavin too, will use delicate lock-picking devices of his own...'
TIDOOH
BRIDGE
FIZZLEzzz
CRACKLE
SPLIT
SSSSPITZ
6 'Meeting in the recep. area, the teams will encourage each other in their own tasks...'
YOU TRIGGER-HAPPY BANTHA POOHDOH! YOU MISSED MY HEAD BY INCHES!
RECEPTION AREA
SMOLDER
SORRY... I'LL AIM LOWER NEXT TIME
TRIDANT
SICKBAY
7 'Moving to the bridge, captives will be taken and Hayes will gain control of the Helm...'
I'D LOVE TO GAIN CONTROL OF THE HELM, BUT THERE'S A HUGE STAR COVERING THE CONSOLE!
4 'The outer doors blown, Hayes will "pick" the inner locks...'
GUNNERY P/S
AIRLOCK P/S
average human size
STOREROOM

THE TRAVELLERS

CHAPTER 7: ATTACK! OR "STARSHIP ENCOUNTERS OF THE UNFRIENDLY KIND."

Undertaking a perilous, adventure full of holes money-wise, the *travellers* put the first part of the patrons plan into action – the ambush of a supply shuttle in the *Shionthy Asteroid field.*

12 'The take-over completed, the crew will relax in the cuisine and partake in soft drinks and light snacks...'

Raiding the ships safe and smoking "POW" drugs. (makes cannabis look like aspirin.)

10 '**Gavin** will search other levels with a similar task in mind...'

GREAT! ONLY 3 MORE KILLS TO GO AND I'LL EQUAL MY BEST SCORE IN 3 MINS!

by ~~Mark Harrison~~ © '89 (aug)
ship plans by Nic Weeks.
"tied up losers" joke by Nic Weeks.
best boy and Gaffa by Nic Weeks
Adviser and hairdresser to Mr. Spielberg by Nic Weeks.

11 'He will then proceed to the **engine room** to commence repairs and restore power...'

9 'Meanwhile, **Syrena** will **relieve** other crew members of their weaponry...'

WHY IS IT ALWAYS SO DARK IN ENGINE ROOMS?

BONES... IS THERE ANYTHING YOU CAN DO?

WHY THAT GREEN-BLOODED PIKE-EARED... I'M A DOCTOR DAMMIT— NOT A VET!

...Jim...

Shhh... he'll never find us down here...

stardate: 245 - 1095 (IMPERIAL)		starship: TYDEUP	class: Y-3
model: MK-II	type: SUPPLY SHUTTLE		order: ST-3 TSFS
made by: JEDI INDUSTRIES. EWOK SHIPYARDS. RHYLANOR R		designed by: MAR - KHARR (ISSON)	
drawn by: NIC WEEKS DESIGNS			sht 2
UPPER DECK			

metres

man size

3 pairs of socks
2 pairs of Hawaiian
2 pkg of synthi-potatoes
2 pkg of washing up powder

KILL HAYES
by Gavin

Tabletop Heroes *is a regular department for figure reviews, hints and tips by Joe Dever and Gary Chalk.*

THINKING IN COLOUR

In response to many requests we've received, this month we begin a series of articles designed to illustrate different painting techniques. The basis of all painting is colour; which colours are best combined and the difference in tones which give shape to the three dimensional objects we see. The type of paint that you use is irrelevant; whether you paint from light to dark, or start with the darkest tone and dry-brush your model up to the highlights, you still use the same colours. We will cover the actual methods of applying the paint next month, but in this issue we hope to answer the question: 'Which colour should I use?'

Before you prise open your paints, remember that an inadequately prepared model will always result in an inferior finish, so take care to cut and scrape away any excess metal on your figure. The next step is to undercoat the model with a matt white. Again this is vital; never paint directly onto bare metal. The undercoat ensures that the subsequent coats of paint will adhere firmly and that the colour of any thinned-out paint (known as a 'wash') will be noticeably more brilliant.

Some colours complement each other while others clash. Why is this? Well, the diagram opposite illustrates the colours of the spectrum arranged in a wheel. As a general rule, any colour will look attractive in combination with its neighbour. In addition, any colour on the wheel will complement one that is diagonally opposite. Thus red will complement green and violet will look attractive with yellow. These are not the only colours that harmonise, but if you are a relative beginner at figure painting, this will serve as a basic guide and starting point as you ponder your undercoated model. Suppose that you are about to paint a ranger; you know that green would be the most appropriate colour for his tunic and cloak, but what about the hood or lining? Red is complementary to green, so a red lining would look attractive, or perhaps the neighbouring colours of blue or yellow (more appropriate perhaps, considering a ranger's habitat and camouflage needs).

SHADING AND HIGHLIGHTS

Shading and highlighting present their own particular problems. As a general rule with miniature figures, the raised areas of the casting are painted in the lightest tones whilst the recessed areas are painted in the darker shades. When you apply shade and highlights, you are attempting to exaggerate the effects of light falling upon the figure. Most light falls vertically and so the darkest zones will be beneath horizontally raised areas. For example, the bottom edge of a waistbelt, the underside of a tunic or the model's armpits. Conversely, the very lightest areas are the top of the figure's head, the shoulders, nose and eyebrow ridge of the face.

The following chart details which colours to use for shading and highlighting. Use the chart as a guide but do not be afraid to experiment. You will notice that black does not feature as the most common 'deep-shadow' tone. This is because black paint, both enamel and acrylic, tends to make the other colours look very 'muddy'. If mixed with a flesh colour, it produces a very unhealthy pallor – great for zombies, for example (hence our advice to experiment), but in general figure painting, use black sparingly.

When painting identical figures en masse, you'll find it easier to glue them to a strip of card. It saves time and makes them much easier to handle. This rough base can be cut away prior to mounting the figures on a stiff art board base.

THIS ISSUE'S PHOTOS

Fig 1. 'Who said that?' *Citadel's* new Forest Giant (C28) about to tread on one of the paladins from the old *Goodly Knights of Law* boxed set. The giant comes in two halves that need to be superglued together at the waist. This one was painted a mid-green and shaded with dark green. Purple was blended into the joints, hands and face while the basic mid-green was still wet, and the recesses were shaded with a deep purple.

This is an interesting photo we felt we had to include, from the Dragonmeet painting competition. Thrud fans will recognise it from the White Dwarf Personalities Set. *So will Mr 'T' fans!*

Fig 2. A regiment of mercenaries is an ideal way to utilise all those fighter figures that one buys in moments of weakness. Here we see the standard bearer (a converted *Citadel* CO1 Chaos Fighter) and a member of Von Hornspittle's regiment (*Citadel* CO1 Warrior Maiden). All the colours of these two figures were shaded and highlighted according to the chart above. The fine detail and motto was added to the flag as per our feature *Flying the Flag* (*WD55*).

Fig 3. 'Some of these ingredients are just so difficult to get hold of...'. The evil magic-user and gallows are both from *Citadel*. Note that the yellow parts of the magician's robe are shaded with thinned-down chestnut brown, as yellow shaded with black tends to end up as a dull olive green. The writing on the scroll was added, as in *Fig 2*, with a rapidograph pen and a 0.30 nib.

Fig 4. This photograph shows one of *Citadel's* CO1 Chaos fighters. The metallic green sheen of the armour was achieved by painting the finished silver armour with a wash of thinned-down green acrylic paint. This colour is complementary to red, hence the scarlet shield which looks particularly effective.

Fig 5. Sylvan elves (*Ral Partha* RP1), as shown here are traditionally clad in green, but try to avoid painting them all the same colour. There are a vast range of greens, as illustrated here, for none of these figures are sporting an identical shade.□

SHADING AND HIGHLIGHTING GUIDE

Basic Colour	*Highlight*	*Mid-Shadow*	*Deep-Shadow*
CRIMSON	PINK Crimson & White	LAVENDER Crimson & Purple	MID-PURPLE Purple & Blue
SCARLET	ORANGE	CHESTNUT BROWN	DARK BROWN
ORANGE	PALE ORANGE Orange & White	CHESTNUT BROWN	DARK BROWN
YELLOW	CREAM	ORANGE	CHESTNUT BROWN
GREEN	LIGHT GREEN Green & White or Yellow	MID-GREEN Green & Dark Blue	DARK GREEN Mid-Green & Black
BLUE	PALE BLUE Blue & White	MID-BLUE Blue & Black	BLACK BLACK
VIOLET (Purple)	LAVENDER Crimson & Purple	MID-PURPLE Violet & Dark Blue	DEEP PURPLE Mid-Purple & Black
BUFF	CREAM	DARK EARTH Buff & Black	DARK BROWN
TAN	PEACH Tan & White	CHESTNUT BROWN	DARK BROWN
BLACK	LIGHT GREY	DARK GREY	BLACK
WHITE	WHITE	PALE GREY Blue/Buff can be added	DARK GREY
FLESH White & Red & Yellow	PALE FLESH Flesh & White	DARK FLESH Flesh & Chestnut Brown	CHESTNUT BROWN /DARK BROWN

Fig 1

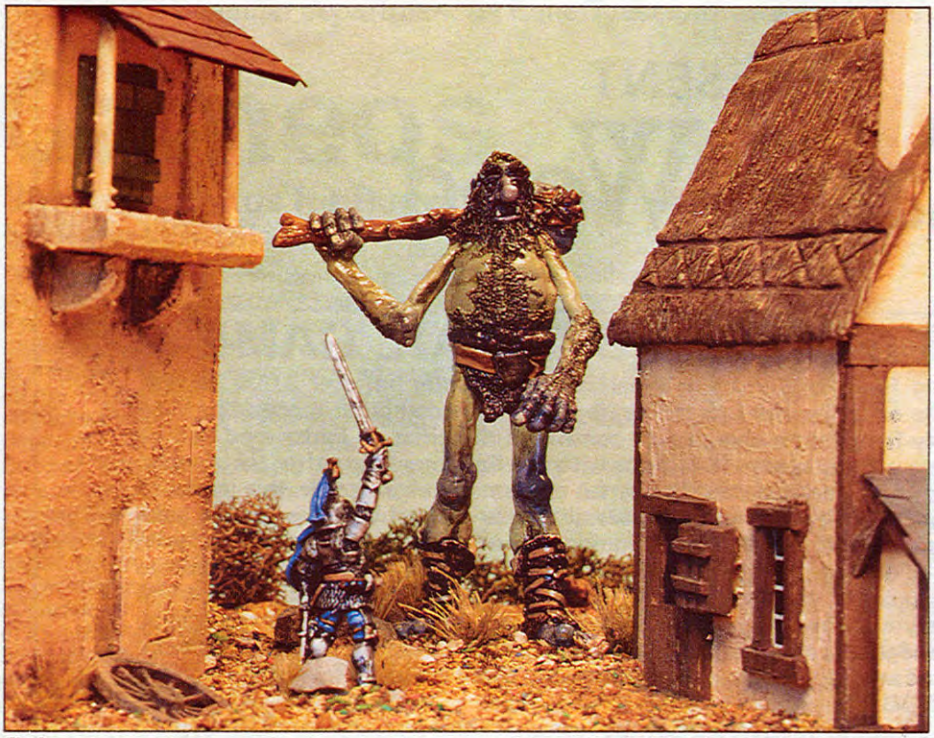


Fig 2

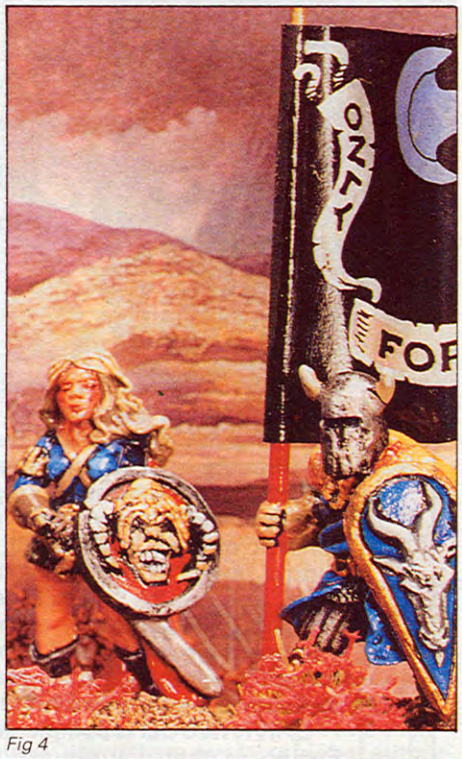


Fig 3

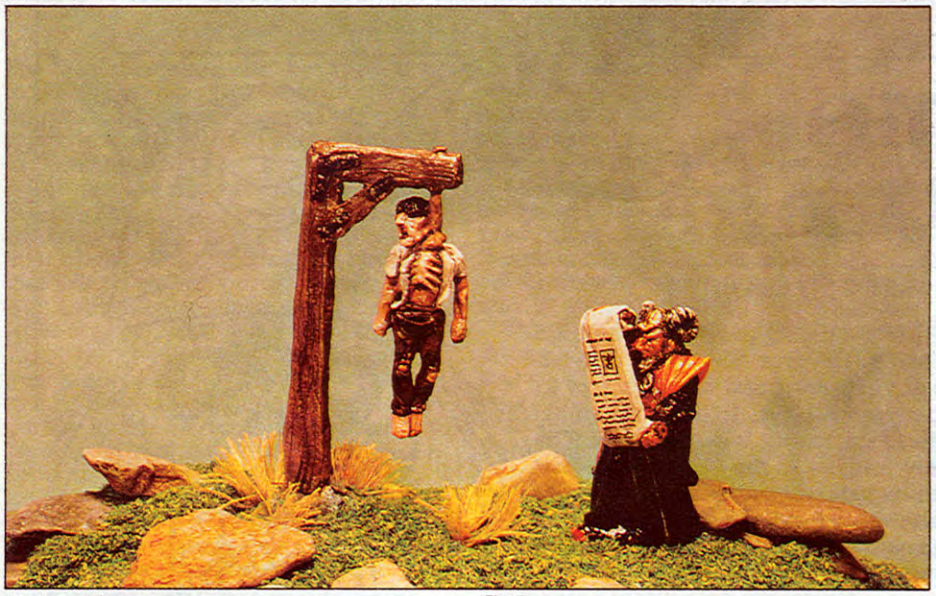
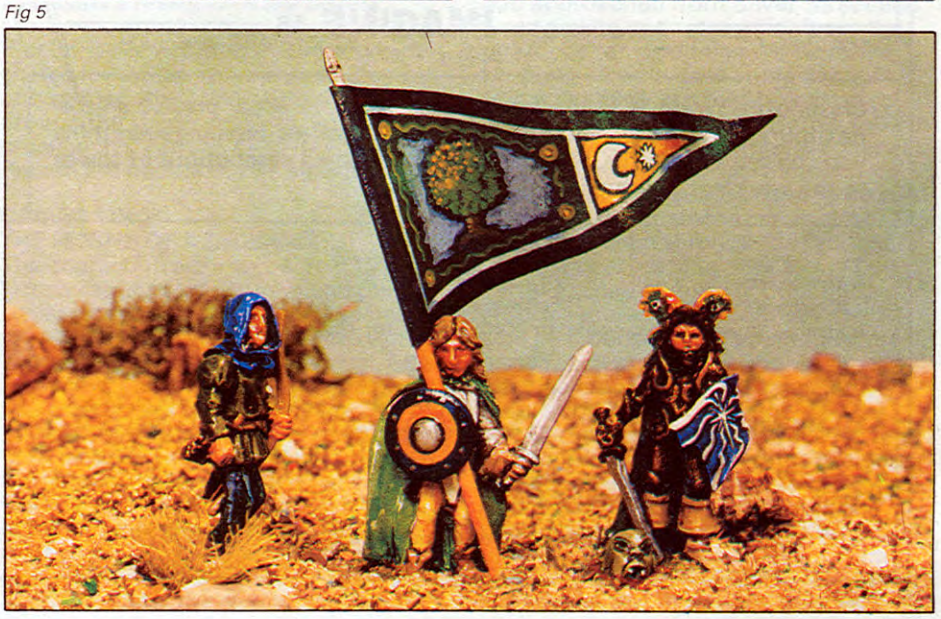
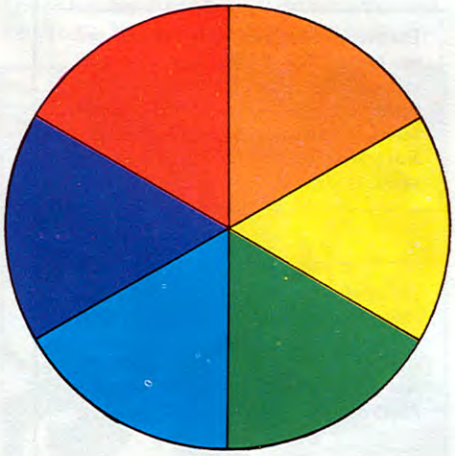


Fig 4

Photographs
by Gary Chalk and Joe Dever

Fig 5





The Colour Wheel

KJC GAMES

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Earth Wood

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EARTHWOOD is completely computer moderated but the turn sheet and replies are written in plain English so that you can easily understand them. No need to look through complex charts and code books to understand this game.

CRASIMOFF'S WORLD

'A Play-By-Mail game with a D&D flavour'

'Undoubtedly, CRASIMOFF'S WORLD is a highly worthy game. It has been running for several years now and has a large number of players. Compared to others of its kind it is not expensive and it goes out of its way to encourage communication between players. I found the initial scenario interesting, and the world lived up to this initial promise. The fact that they are hand written merely testifies to the immense amount of effort put in by the GM. So, with its regular newsletter, Crasimoff's World is a friendly, efficient, and relatively cheap game to play, and if you wish to try a commercial PBM game with a distinctly D&D game-ish flavour, I would unhesitatingly recommend it.'

As reviewed in **IMAGINE** 18

Crasimoff's World is human moderated so as to allow players greater flexibility in response. There are hundreds of tokens detailing everything you can see, encounter, and acquire from detailed descriptions of towns to the workings of a spell.

Earthwood or Crasimoff's World can be joined for £5.00 For this you receive the rulebook and registration form, set up sheets and first three turns. Future turns are £1.50 each. European readers: Only CW, rates same as UK.

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RuneRites *is a regular department for* RuneQuest *enthusiasts, edited by Dave Morris.*

Cameos

Short Scenarios for RuneQuest Pavis Adventures by Pete Whitelaw

Cameos, as Pete said in his covering letter, 'allow more scenarios to be fitted into less space'. It certainly seems a particularly good idea where a complex rule system like RuneQuest *is involved – put all the character stats and what-have-you into a scenario and there is precious little room left for the adventure itself. Both of Pete's cameos here should provide as entertaining an evening's play as any big five-page scenario would, just so long as the Referee takes a few minutes to get the important NPCs worked out before the game. Cameos have the added advantage of flexibility, of course, in that the Referee can easily adjust the adventure to suit the strength of the party. We will run more from time to time (to fill in the lean, hard months between* White Dwarf RQ *scenarios), so get those typewriters clacking... –DM.*

The idea of cameos was first introduced to *White Dwarf* by Bob McWilliams in *Starbase, WD45*, yet the idea of such scenario synopses is readily adaptable to *RuneQuest*.

Cameos are probably most enjoyable in a city setting where there are laws to abide by which will be enforced and their breakers punished. Thus, I hope that this article will provide Referees with a few ideas to liven up their cities while the party trudge from A to B ignoring all the encounters you roll up along their journey. I would advise all Referees to buy, borrow or otherwise lay their grubby hands on a copy of *Chaosium's Thieves' World* for the unrivalled encounter tables it contains.

CAMEO ONE: THE PAVIS SANCTION

The characters are in Pavis soaking up the Fire season sun when they are approached by a riled merchant who offers the party 500L to 'see to' Lovas Desilba, a common trader who sells reed baskets. According to the merchant, Lovas has been messing with his wife, and he wants him punished – permanently.

Referee's Information

The merchant, alias Remi Ovar, is an assassin who is trying to arrange the death of the Pavis contact of a rival band of assassins, the Blackblades. Lovas Desilba (real name Soval Bladeis) has rented an appartment in Riverside, where he has spent weeks learning all the shortcuts and alleys. Needless to say, any party members foolhardily wandering into Riverside are likely to be confronted by the Dolphins (*the local street gang – DM*) and numerous muggers, and lose Soval *en route*. When not selling his wares in the Founders market Soval spends his time either stealing fish from other vendors or getting moderately smashed at Rowdy Djoh Lo's. At all times he keeps three daggers concealed about his person and a broadsword across his back, hidden under his robe.

When the characters get around to confronting Soval they are likely to think that the whole affair is a little suspect when the supposed trader pulls out a broadsword, which, incidentally, is jet black (hence the Blackblades) and glistening with blade venom (potency 12).

As if this isn't enough, when (if) the characters have finished with Soval, a swordslinging Remi Ovar and 1d6 hired thugs will ambush them after their celebratory booze-up (or whatever) so that Remi can completely cover his tracks.

The Referee should remember several things: if this takes place at night then there is a curfew, and the trollkin are better in the dark than the characters; the Wall Watch may oversee some of this from their position on high and any character who draws a weapon on a Dolphin while deep in Riverside is unlikely to get out again without a lot of trouble. To spice things up a bit the Referee could make one or other of the assassins a member of the Seven Mothers cult and hence protected by the first Lunar Directive of Occupation – the choice for the party is either to play cat-and-mouse with Lunar authorities around the streets of Pavis, suffering crucifixion if caught, or to trek through Prax in the middle of Fire season!

CAMEO TWO: THE HORNS OF A DILEMMA

The characters are approached by a Watch captain and his men and placed under arrest – illegal drugs have been found in the party's rooms. The captain is, however, willing to make a deal. After informing the characters that the penalty is 50 lashes followed by an immediate keel-hauling (he describes both in lurid terms) he tells them that if the characters stop a raid on a warehouse with the minimum of violence and bring the criminals to him, he might see fit to drop the charges. He gives the characters details of the raid.

An hour later the characters are

approached by a disreputable fellow who produces one of the personal effects of each of them, each stashed with drugs. He informs them that he will be raiding the warehouse and that he is being watched by several of his fellows, each with incontrovertible evidence of the party's involvement in the drug smuggling activities. If he is attacked they will go straight to the authorities (this is true). He also says that if the characters stop the midnight raid then he will turn them over to a higher authority than the captain who is also threatening them.

Referee's Information

The captain is a glory hunter who planted the evidence. The rogue, Luis Zamul, had inside information on the captain's plans and stole the evidence that the captain had not taken. The characters now have a problem: they can do as the one ordered and have the evidence handed to the authorities by the other – or they can get out of town. However, the captain has ordered the Gatewatches not to let the characters out – anyone going over the wall would be spotted by the Wallwatch and at night there is a curfew, rigorously enforced by the trollkin.

FINAL NOTES

Whilst playtesting Cameo One the party ambushed Soval in Snib Alley on his way to Rowdy Djoh's after work. As they had approached from Silver Street and were new to town, they didn't see the guardpost or recognise the Seven Mothers Temple. One character summoned a shade, but died before he could give it orders. Soval died from a knife in the head, two party members collapsed and, as the rest ran from the rampant shade, they saw guards coming up the street to investigate the commotion. The party then went through the first door they came to – a side door to the Lunar Temple. They stumbled, breathless and bloodspattered, in a Lunar service. As was now becoming characteristic the party ran, leaving Pavis within the hour. They never got a chance to encounter Remi and his friends again.

In Cameo Two, the party realised their dilemma and went straight to the gate. Seeing the guards unsheathing their scimitars, they hurried to Gimpy's and hired on to guard the Temple tunnel under the wall – where they promptly battled their way, with great loss to either side, through to the Rubble.□

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BELGARIAD COMPETITION RESULTS
In *WD56* we held a competition to find some buried treasure hidden on the map accompanying the article on the Belgariad books. The first three correct entries and winners of the Belgariad books and full colour map of the Kingdom of the Alorns and Angaraks were: M J Figg of London, Brian Winstanley of Reading and G Williams of Wales.

The clue went as follows: The 'third-from-twenty-ones' refers to the third consonant of the alphabet, D. The 'largest' letter Ds (not including the 'pale-ones', [Ulgoland]) are found in Drasnia, Gar og Nadrak, Arendia and Tolnedra. Joining these Ds with straight lines forms a cross at the ruins in Algaria south of Aldurford. And that's where the treasure cache was!

ARS ARCANA
Hints and tips for spell casters
by Kiel Stephens

Last issue's *Ars Arcana* in *Treasure Chest* provided some hints and tips on using some low level *AD&D* spells in unusual and more effective ways. This issue covers some 3rd and 4th level spells in the same manner.

Clairvoyance
Very useful to see a few rooms ahead in a dungeon in preparation to casting your projected image spell. You can also use it to keep an eye on your own abode, even when you are hundreds of miles away.

Slow
One of the best combat spells of any level. It allows you to halve the opponents attacks, and guarantees them the loss of initiative, and all this with no saving throw against more than one opponent. You don't know how lucky you are if you have this in your spell books! Seriously though, this spell is far too powerful, and I suggest you use it as much as possible before your Referee bans it.

Suggestion
Of great value in stopping people without it being obvious that you have cast a spell. Very useful if undercover.

Fire Shield
This makes you totally immune to either fire or cold as long as you make your saves. Perfect if you know you are after a red or a white Dragon, and the poor sucker won't be much better off if he bites you either.

Fire Trap
Just imagine the possibilities if someone that you don't like opens a door with 10 or 20 of these cast on it. As the caster can use the trapped item without setting it off, it is a good idea to carry a flask with a few of these cast on it, and if you throw it at something it will break open and be set off, but if you accidentally open it yourself it will be safe.

Minor Globe Of Invulnerability
With this on as well as *protection from normal missiles*, you become undamageable when *flying*, and no-one can *dispel* the *fly* spell without dispelling the *globe* first.

Treasure Chest *is a regular department for readers' ideas for* Dungeon and Dragons.

BIGBY'S HELPING HAND

Polymorph Other
Another major multi-purpose spell.

1. Always carry around with you a jar containing charmed ants (they fail their saving throws a lot), and if you are in a sticky situation you can polymorph up a nasty monster to work for you (eg, if facing an iron golem try a rust monster), or a mount to ride, or even just some food.

2. Cast the spell at a monster in combat, turn it into an ant, label it with paint, and keep it in a jam jar. When you have set up a good collection, and you meet a monster that you don't feel too happy about facing, just get the jar out, throw a quick *dispel magic*, and *teleport* out before the fireworks start!

3. It is sometimes useful to risk turning a party member into some tough creature for meeting a particularly tough opponent. It is best to use an intelligent party member, and to turn her into something that is powerful, but with few hit dice.

BEGGARS
An NPC-type for AD&D Campaigns
by John Grandidge

These loathesome lumps of corruption can be found festering on most city street corners. Noisome though they be, these social parasites often have a good knowledge of the layout of the city and low society gossip; the latter being little use to any but other cut-throats and thieves. Often beggars will be servile wretches, spouting forth great meaningless blessings upon anyone who tosses them a few silvers. Similarly, they usually endeavour to give pleasing answers to questions (in the hope of more payment) even if they do not in fact know the correct answers. Of course, some beggars have a modicum of pride and will lie as maliciously as possible (but keeping the lie believable) if they feel insulted by the questioner's tone or payment. On the last score, whilst beggars do not mind being talked down to by obvious nobles, they will object (secretly) to an aloof barbarian or, indeed, to a patronising gentleman.

The Beggars' Guild could be a small and shoddy organisation probably run sometimes overtly, sometimes secretly, by the Thieves' Guild, providing soup kitchens and flophouses. Whilst some beggars are the poor unfortunate cripples or war-wounded they appear to be, many would be apprentice thieves. The thieves are accomplished actors and with the help of unspeakable make-up techniques they imitate the real grotesques with startling accuracy. The majority of these thieves are simply on the streets to finance themselves (and their guild) by pickpocketing. However, should they hear of, or see for themselves, some inadequately protected mark with more money than sense (a lone adventurer fresh from the dungeons usually qualifies), then they may leave their patch to follow the mark at a distance until he has been traced to his lodgings. The Guild will then be informed and that night the mark may be relieved of some of his weighty gold. A few begging thieves are quite accomplished masters of their art. These will be on the streets for a specific, short-term purpose such as rumour gathering or being lookout for a larger operation. This is not to say that they won't always resist the temptation to 'keep their hands in' as it were by picking a likely looking pocket or two.

All alignments are possible, but real beggars tend to Neutral and Evil due to brooding upon their bitter and twisted lives. Likewise, of course, thieves are not usually either Lawful or Good.

An average beggar will have a 60% chance of being a thief. He or she will have a percentage chance to know any given piece of information about the city. Roll the Knowledge percentage of a beggar initially and then try to roll under it when asked simple questions (eg 'Where does the most powerful mage in the city live?') or try to roll under half for more difficult questions (eg 'What time of day is he most likely to be out?'). The disposition and condition of the beggar can be randomly determined below. Thievish beggars' disposition and disfigurement may be false.□

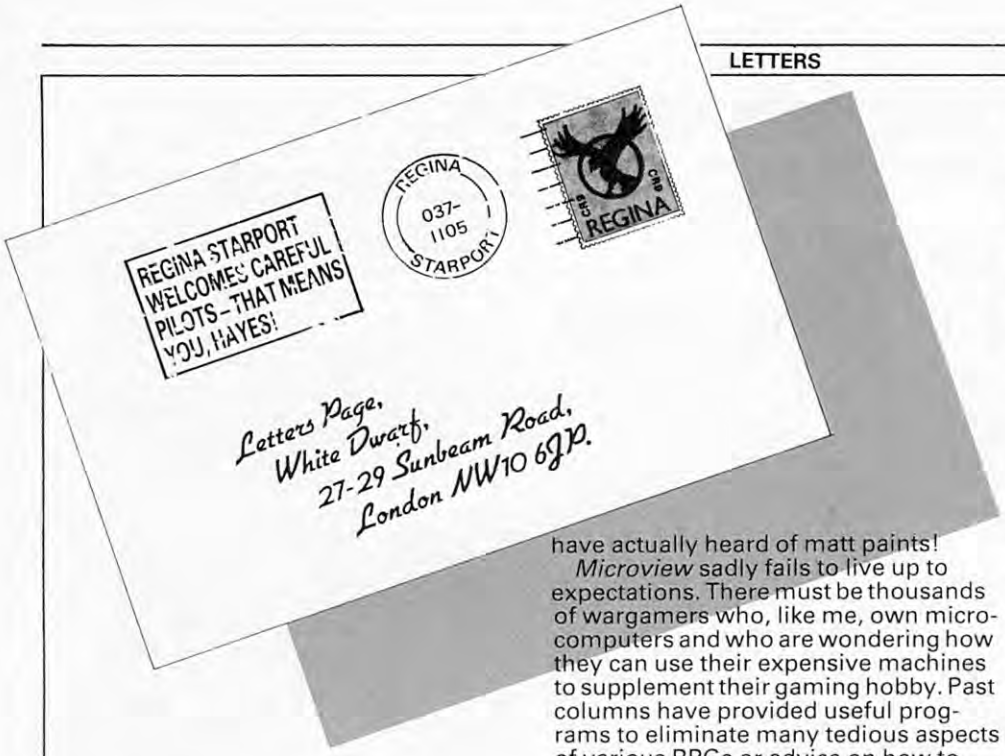
Beggar Disposition Table

Die Roll	
1-3	Ebullient, over friendly
4	Friendly, cheerful
5-9	Withdrawn
10-14	Uncaring
15-18	Grumpy, morose
19-20	Insane*

* Insanity: roll as per *DMG* pg83. Roll again – if 19-20, the insanity is apparent.

Beggar Disfigurements Table

1	Missing limb
2-3	Missing eye/blind
4	Deaf/dumb
5-7	Severe scarring
8-10	Nasty burns
11-13	Open sores
14-16	Hideous warts
17-20	Roll again, twice



Dear *WD*,

What's happened to your lovely magazine? Why did you leave the superb style of 'golden age' *White Dwarf* (*40-50*) and instead fatten up the magazine with excessive advertising and useless articles? And what awful colours you use to shade the pictures and page margins now! Personally I much preferred the neat, well-packed and interesting issues prior to 52. At least the colours didn't make me feel ill then!

Yours,
Darren Woolcock, Worcester.

Dear *WD*,

I must echo Matt Mayson's sentiments regarding *Tabletop Heroes* (letters page, issue *56*). It is difficult to decide exactly what your intentions are in featuring this department every month; it purports to be a vehicle for figure reviews, but Joe Dever and Gary Chalk seem more concerned with passing on their tips on modelling and painting. Colour photographs of painted and sometimes even altered figures do little to help readers avoid those which are badly cast, and so on. Surely something in the style of the long abandoned *Molten Magic* would be better able to cover the new releases of the month in a way which would enable readers to decide for themselves which figures are worth spending their hard-earned money on. Examining the models at close quarters in a shop remains the best way of ensuring satisfaction, but some people are forced to buy by mail-order and generally have nothing to go on except the figure names and occasionally, somewhat pathetic drawings such as those which grace *Citadel* catalogues and advertisements. I would hazard a guess that *Tabletop Heroes* was created almost entirely in order for you to utilise your newly extended colour printing facilities in a manner designed to catch the eye of a potential purchaser of your magazine. If this is the case, then it would make sense to employ artists who (unlike Dever and Chalk, it would seem) have actually heard of matt paints!

Microview sadly fails to live up to expectations. There must be thousands of wargamers who, like me, own microcomputers and who are wondering how they can use their expensive machines to supplement their gaming hobby. Past columns have provided useful programs to eliminate many tedious aspects of various RPGs or advice on how to write such programs, but what do we find in issue *56*? A page-long review of an arcade game, of all things? Russell Clarke axed a useful program to publish this review – I would suggest that in future he features articles which would actually help those who wish to bridge the gap (no pun intended) between wargaming and micros, and leaves reviews of games to magazines devoted solely to computer games, of which there are many now available.

Despite these complaints, I find your magazines excellent value for money, especially now with the addition of a few extra pages. *The Travellers* remains excellent, being everything that *Thrud* isn't – witty, sophisticated and stylishly drawn. Of this month's 'one-off' features, I particularly enjoyed *The Last Log*, which was refreshingly original, and *The Sunfire's Heart*. The latter shows great flair, and I look forward to reading the second part – and I hope to see much more in the future written by the capable Mr Emery.

Yours,
John Botham, Birmingham.

Dear *WD*,

Congratulations on publishing yet another excellent *Call of Cthulhu* scenario by Jon Sutherland. The imaginative, yet simple, idea of setting it in the future is brilliant. The scenario as a whole is well organised and although not long-winded, the prose gives enough detail for the Keeper to describe in full the horrific happenings at Base 1. Please continue to print more *CoC* scenarios of this quality.

Another plus to the magazine is the book review by Dave Langford – nothing short of brilliant. Although many people dislike him, as has been shown in *The Reader Strikes Back*, I consider his wit and sarcastic comment to be by far one of the highlights of *White Dwarf*.

The caustic remarks passed by Matt Mayson in the column of *WD56* are considered rather harsh on my part. Mr Mayson is no doubt one of the 'experienced wargamer and figure-painter' clique, who consider any work that cannot win a major national competition rather inferior. It is about time that Mr Mayson opened his eyes and realised that wargaming is not only for the select few, but for everybody. Perhaps Mr Mayson thinks that he can paint better than Messrs Chalk and Dever, and also write better and photograph neater than them. If this is so, he should write *Tabletop Heroes* and take all flak that he so enjoys handing out himself.

Yours,
Tony Parry, Caerffili.

Dear *WD*,

I am writing to comment upon Matt Mayson's rather scathing attack on the *Tabletop Heroes* work of Joe Dever and Gary Chalk (*WD56*). His criticism was not what you might call constructive or fair. I would say that he went over the top in his attack.

I would agree that not all of the painting has been up to the highest of standards, but on the whole it has been good enough not to warrant Mr Mayson's suggestion that only a 12 year old would be proud of it. Actually, for all he knows those figures might have been submitted by a 12 year old! I actually doubt that all of the figures have been painted by the photographers themselves – there appear to be too many varying styles present. So the photographers are probably dependent upon others for the quality of painting.

As for the second criticism of inferior photography, I don't suppose it will help the cause of Messrs Chalk and Dever if I were to mention that the equipment necessary for achieving the depth of field Mr Mayson desires can be very expensive. After all, close-ups of figures of this size often mean that other figures nearby lose focus if one attempts to get all the detail of the main figure right.

The third accusation, that of using backing scenery consisting of mere pictures, instead of photographing sections of a complete diorama, while having some basis is still over-critical. Since the *Tabletop Heroes* article first appeared, I have noticed one or two such photographs of parts of a set interspersed with those 'flat uninspiring backgrounds'. Also I would like to point out that the contributors might also be entirely dependent upon the figures available to them. Perhaps they are entirely at the mercy of their own contributors as to what they have to photograph.

Perhaps it would be an idea for Gary Chalk and Joe Dever to defend themselves from such attacks by letting us know their situation; are they full-time photographers of miniatures, what sort of equipment they use, where the figures come from, the availability to them of fantasy dioramas? In fact it might make a fair future *Tabletop Heroes* article: the art of photographing miniature figures. As for Matt Mayson; as he is so critical of the contributors' efforts, maybe he would like to send in to *White Dwarf* some of his own work for publishing and show us how it should really be done. If his figure painting and photography outclass that of Messrs Dever and Chalk, then he shouldn't deny the rest of us the pleasure of seeing it.

Yours sincerely,
Nigel Espley, Dudley, West Midlands.

MEMORANDUM

FROM: Jerv and Jon
TO: WD Readers

Hello again to everyone who went to Games Day, congratulations to the winners of the competitions, condolences to the losers, try again next year!!

Thanks to Ian Bailey for the American news and the advance samples. See you next month.

Jerv

Jon

BEWARE

Potential game designers have been the subject of a rather elaborate hoax. A gentleman from Manchester received a letter from a group calling itself The Games Workshop, Game Development Division, based in Reading. He was suspicious and went to the Manchester shop; we were then able to discover the source of the letter and we can confidently state that there will be no further correspondence of that nature. If you have been contacted by the GWGDD either ignore them, or if you have sent games to them, write and demand your games back. The *real* Games Workshop itself is on the search for new games – if you have any ideas, write to our head office, Games Editor, Marc Gascoigne, 27/29 Sunbeam Road, London NW10 6JP.

WAR & PEACE IN IPSWICH

The Games Shop War & Peace in Ipswich are running a convention at:

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SPY REPORT

* *Games Workshop* has obtained the licence to print *Middle Earth Role-Playing*; it will be a special UK version and is due for release in January '85.
* *Mayfair* are about to release two new *Role Aid* books MONSTERS and FANTASTIC TREASURE.
* *Genesis Games* claim that their minigames (ex-Heritage ones) will be released before Xmas.
* *Warhammer*, despite the poor reviews in *The Dragon*, has proved to be the British best seller in the USA to date.
* Sauron is obviously unhappy with *Iron Crown's* interpretation of his abilities. Charlottesville, home of *Iron Crown* had an earthquake recently registering 3.9 on the Richter scale, apparently 0.1 below the range which levels houses!!

NEXT ISSUE

A ninja character class and the *Hour of the Tiger*, a ninja scenario, for *AD&D*; *On the Road*, a caravaning *RuneQuest* scenario; *A Matter of Faith*, strange religious sects for games like *Call of Cthulhu*; *Eye of Newt and Tongue of Bat*, the manufacture of magic items in *AD&D* plus all the regular departments and much more!

ONE-LINERS

INDIANA JONES RPG - (should be £9.50). 64-page booklet, 3D figures (characters, walls, doors, traps etc), 8-page evidence file, world map and refs screen. First impression is that it looks very tacky, no doubt *TSR* will claim that the idea is a rough and ready punchy RPG. The rules are straightforward, you have to be Indiana Jones or his sidekick, I J cannot be killed apparently, I like the idea of having to make a 'backbone check' (morale). It also features an introductory adventure 'IKONS of IKAMMANEN! I'm not quite sure about the game, time will tell.

2010 – Odyssey Two Adventure – for STAR FRONTIERS and KNIGHTHAWKS. Contains a map-sheet, photos from the novice and new character skills. Module type format (£?).

TOON (SJG) (£?) The Cartoon RPG – written by Greg Costikyan (designer of The Creature That Ate Sheboygan). Very well written and easy to understand, should take over the Bunnies and Burrows neo-cult position. Magazine format.

MARVEL SUPERHEROES (TSR) 3 books, Battle, Campaign and adventure, large full colour map, card character pieces and dice. All the famous and infamous Marvel heroes, Cpt America, Spiderman, etc etc very pretty and well produced, full of comic book illustrations. Combat system seems easy to understand (£9.50?). Also available MHAC2. Avengers Assembed with Thor, Cpt America and Iron Man.

PACESETTER – CHILL 'THINGS' and 'GAMESMASTER SCREEN' (includes *Castle Dracula*). *Things* is basically a 64-page list of monsters. The screen is very similar in format to *TSR Gamesmasters Screen* and mini modules. Also available TIME-MASTER screen with module MISSING: PT109.

STAR TREK III – Starship Combat Game (*FASA* – £11.95), 78 counters, large starfield map, data and rule-books, control panels and dice. This is the ship to ship combat originally available in the Delux Star Trek set, extensively expanded. Easy to play and very enjoyable.

UK4 – When a Star Falls (*TSR* – £4.50) The fall of the Tower of the Heavens is predicted when a star falls... Colour inserts etc.

GAMMA WORLD CHARACTER SHEETS (*TSR* – £3.95) an expensive Yawn!!

THE LAST STARFIGHTER (*FASA*) Large map, rulebook, plotting sheets, 2 dice, 78 very good quality, hexagonal counters. War between the Rylosians and the Ko-dan (boo hiss!). The plotting system is rather like existing WW1 aerial games – but interesting.

RINGWORLD COMPANION – features new animals, aliens, plants, technical items, vehicles and 2 scenarios, just the sort of thing you expect from a Chaosium companion booklet.

STRUGGLE FOR THE THRONE (*FASA* – £5.95) – cards, playing pieces and rules, 2-6 players. Klingon Civil War Game.

STARTREK III – Starship Duels – I and II (£5.95 each) The first pits the Enterprise against a Klingon 'Birds of Prey'. Very novel plotting system, 2 players, the second has the USS Reliant versus a Klingon L-9.

B-SOLO module (*TSR* – £4.50) Ghost of Lion Castle – First non-invisible ink pen adventure for one player. Format as a module – style like a Fighting Fantasy book.

COMPANION SET (*TSR* – £9.50) – same components as Expert Set – expands the 'world picture' – primarily involves mass combat, basis of the feudal system, new monsters, treasures etc. All compatible with existing Basic and Expert modules. Also available Test of the Warlords (CMI) – typical mighty thewed axe wielding mayhem "you'll be ready for the inevitable clash of empires, the outcome of which may alter the fate of millions; You'll be ready. Won't you?" Of course we will!!

CBI – CONAN UNCHAINED! (*TSR* – £4.50) First scenario set in Robert E Howards world – Hyboria, this module sets up the world and gives you 4 plot encounters, together with *AD&D* rule adaptions.

STAR FLEET BATTLES VOLUME II (*Task Force*) – revamped version of expansion kits 1-3 – available either boxed (with map, counters etc) or as COMMANDERS RULE-BOOK VOLUME II. (Boxed £20.95; Book £8.95).

THE SEARCH FOR SPOCK (*FASA* – £5.95) Micro Adventure Game – 112 playing pieces, event cards, modular map, 3 dice and rules. 1-4 players. You must find Spock before the planet disintegrates.

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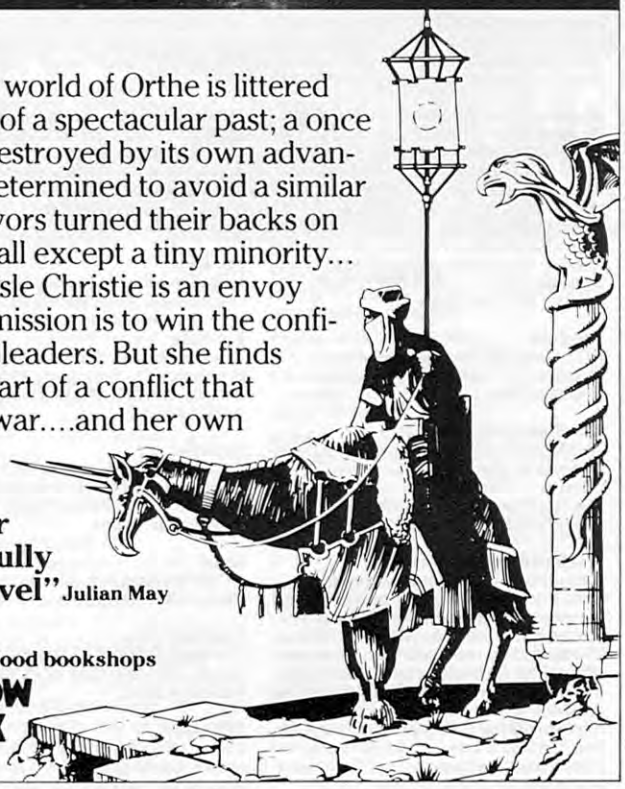

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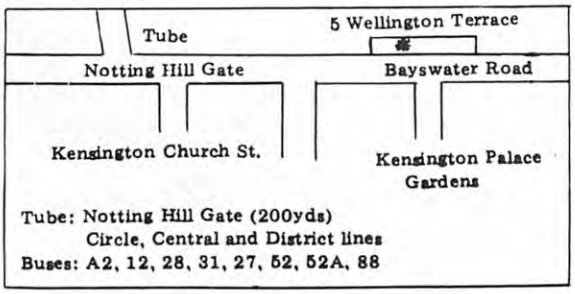

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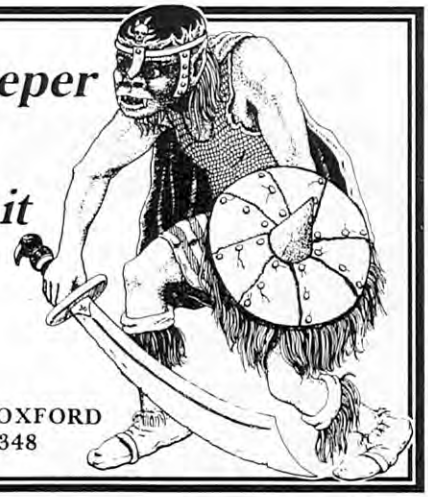

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